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The primary focus of this issue in a series of special topic publications is the Institute of American Indian Arts, a national educational institution administered by the Bureau of Indian Affairs for the purpose of training youthful native Americans in the arts. An introductory article by the Institute director entitled "Cultural Differences as the Basis for Creative Education" depicts the philosophical orientation which serves as a guide for the Institute. A pictorial section is also included, presenting students and their artistic creations in graphics, painting, sculpture, ceramics, metalwork and lapidary, textile arts, creative writing, and the performing arts. Details concerning application procedures for attending the Institute are given. (EV)

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NATIVE AMERICAN ARTS 1

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INSTITUTE OF AMERICAN INDIAN ARTS

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NATIVE AMERICAN ARTS is a serial publication of special titles issued by the Indian Arts and Crafts Board, U.S. Department of the Interior, as an administrative instrument of the Board's promotional, informational and educational programs devoted to the encouragement of the arts of Native Americans—the Indians, Eskimos and Aleuts of the United States.

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Cover:

Institute student Keith Conway (Blackfeet/Montana) in the battle scene from *Mowitch*, an action play produced by the students of the Performing Arts Department from a script written by Monica Charles (Clallam/Washington).

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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HISTORY
of the Institute

THE INSTITUTE OF AMERICAN INDIAN ARTS is a national institution for training in the arts directed to the special needs of today's youthful Native Americans—the Indians, Eskimos and Aleuts of the United States.

Creation of the Institute was recommended in 1960 by the Indian Arts and Crafts Board of the United States Department of the Interior. Founded in 1962 by the Bureau of Indian Affairs, USDI, the school is administered by the Bureau's Branch of Education. The Indian Arts and Crafts Board continues to serve as advisors for the development of the Institute.

Located in Santa Fe, New Mexico, the Institute is situated in the heart of the historic Pueblo Indian settlements clustered along the Rio Grande. As the focus of commerce and communication in the area since its founding about 1600, the city of Santa Fe has been intimately associated with Indian arts of the Southwest for more than three and a half centuries.

In the early 1930's the Bureau of Indian Affairs first centered specialized art training—primarily painting—at the Santa Fe Indian Boarding School. This school was one of the first to focus national attention on the potentials of specialized art education for Native American youth.

The facilities of the Santa Fe Indian Boarding School were remodeled in the early 1960's to accommodate the expanded concepts of the Institute of American Indian Arts.

Directed to Native American youth from all areas of the United States who are interested in a career in the arts, the Institute offers training in virtually every field of the arts—painting, graphics, sculpture, ceramics, textiles, exhibition arts, photography, as well as drama, music, the dance, creative writing, and a limited offering in commercial art.

Institute students, at both the high school and post-graduate levels, are provided the tools, leadership and freedom for exploration in a broad scope of contemporary disciplines, in combination with the encouragement of an appreciation and knowledge of historic Native American aesthetics. The Institute's educational program, administered by a highly qualified professional staff, is dedicated to offering the opportunity for today's Native American youth to make a significant and distinctive contribution to modern American culture.

$0.65

INTRODUCTION

To much of the world, one of the most important aspects of our ofttimes challenged cultural prowess, past and present, is the contribution to the historic lore and the continuing cultural fact of the American Indian. If anyone chooses to question this they will have to admit that the Indian contribution to the world picture of America has been and still is the most glamorous, romantic and intriguing.

I speak of world interest but of course the glamour and fascination exist for us too, even if perhaps to a lesser degree. But while we may outgrow our interest or take it for granted, other people cherish and retain theirs and actually take the trouble to acquaint themselves with the many-facetted Indian personality more than we do. Sadly, the average American boasts an almost voluntary ignorance of factual Indian history and/or contemporary life. Sadder yet has been the insensitive disregard for the cultural as well as the physical needs of a great people whom we seem to have tried quite consciously to beach along the swift current of modern life.

Of course there have been some, too few, devoted Indians and non-Indians who have sincerely tried to help the Indian to help himself. However, a general unconcern has tended to shunt him off onto a vaguely integrated sidetrack where he has joined other ethnic groups successfully derailed by this method of depriving "special" groups of their human direction, their personality, and all-important individuality.

Most of us will admit, with varying degrees of intensity ranging from the desultory to passionate indignation, that our Indian brother has had a bad deal from us and a rough go of it to survive. We admit that what has been done for him must be classified in the disastrous category of "too little and too late." But suddenly we find that this very survival-spirit is a phenomenon which is demanding respectful public awareness of the Indian as an indomitable, dignified, creative human being. And as our respect grows for him so does the Indian's appreciation of himself, and so as the wheel turns we find the Indian back in the American family . . . going full steam ahead.

One reason for this could be the growing realization on the part of many Americans that in our desperate need for cultural identification in the world and to it, we must look back to the Indian heritage. Unquestionably its cultural influences are indelibly stamped on ours, and at long last we have to admit them and accept them gratefully.

We have finally become conscious of an interest, which amounts almost to passion in older civilizations, in "primitive" beginnings. We have come to realize the term "primitive" is universally synonymous with sophistication, and that it is a quality long missing and much sought after in the American way of life.

How ironically wonderful and exciting it is that the young Indian, in accepting the recent opportunities and challenges of re-identifying with his "sophisticated" past and bringing it into the light of present needs, is illuminating not only his own until now questionable future but the questioning one of his non-Indian brother as well.

The stultifying tendency we all have shared of cataloguing the Indian racially and culturally as an old people, apart and past, is being overcome by their own young people. They are proving themselves very much of the present, and have become living proof of that cheering proverb "The Past is Prologue," and . . . the best is yet to come.

Vincent Price

Chairman,
Indian Arts and Crafts Board

INSTITUTE OF AMER

CULTURAL DIFFERENCE AS THE BASIS FOR CREATIVE EDUCATION

*Lloyd New, born in Oklahoma of Cherokee ancestry, has served as a Commissioner of the Indian Arts and Crafts Board since 1961. In addition to a successful career as a designer-craftsman under the professional name Lloyd Kiva, Mr. New is an art educator who has directed his interests to the special needs of Native American youth. With the founding of the Institute of American Indian Arts in 1962, he joined the staff as Arts Director and helped to formulate the Institute's educational philosophy. He was appointed Director of the Institute in 1967.

ICAN INDIAN ARTS

by Lloyd New*

The basic goal of the traditional American educational system has been to prepare all individuals to function effectively in an average middle class society. But, ideal as this goal may be, the processes of mass education do not always lend themselves to singular problems and since this country is comprised of varied groups requiring singular attention, some failures are inevitable. Over a period of time, these have occurred in sufficient number and with sufficient force to cause general concern and give rise to questioning from many quarters as to the soundness of the principles involved. Efforts are now being made on a wide front to reconsider the goals and the methods and to search out new educational approaches that will better solve the problems of special groups. This is a particularly urgent cause in the case of education for the North American Indian. The task of setting up and administering educational programs for the American Indian has been frought with seemingly insurmountable problems and inbuilt frustrations for both the Indian population of the country and the Federal Government. The circumstances need to be examined briefly in order to understand past failures and present needs.

The American Indian has never truly subscribed to the Common American Middle Class Dream, largely because of the fundamental differences existing between his life-goals and those of society at large. The Indian value system always has been centered on the idea that man should seek to blend his existence into the comparatively passive rhythms of nature, as opposed to the dominant society's quest for control of nature through scientific manipulation of its elements. This schism, alone, has been a formidable barrier to the establishment of a constructive interrelationship between the protagonists.

Another factor with important bearing on the Indian's negative reaction to some of the general goals set forth *for* him has been his original indigenous relationship to the *land* of America, his position and attitudes in this respect being dramatically different from those of the immigrant groups by whom he was eventually surrounded. Psychologically, the American Indian generally has remained aloof from the melting pot concept upon which this country was structured.

The language barrier must be placed high on the list of circumstances which have worked to the detriment of both the Indian and the Government. The grammar and semantics of Indian languages differ so widely from English that they impede communication and are a major deterrent to successful education for the Indian child who, on entering school, has to contend with the requirements of a curriculum based in English which, to him, is a strange and uncomfortable foreign language. The child has difficulty learning under these conditions, not because he is unintelligent but, rather, because the educational offering has not been structured to his special needs.

The heterogeneous makeup of the Indian population has been the source of many frustrations for Indian and Anglo, alike. According to the U.S. Bureau of the Census the Indian population in 1960 numbered 552,000 and according to the Bureau of Indian Affairs this number sorts itself into 263 separate Indian tribes, bands, villages, pueblos and groups in states other than Alaska, plus 300 Native Alaskan communities. The job of creating and administering programs of health, education and welfare for such diverse groups as these, with language barriers and culturally unique concepts of life, can hardly be viewed as an easy one. And, unfortunately, some early efforts of the Government to bridge the many gaps proceeded erroneously, based on the premise that the Indian, if given the opportunity, would relinquish his "Indianness" sooner or later and fit himself into the overall plan of American life. History points sadly to the flaws in this assumption.

For the past century the Indian has clung tenaciously to his way of life and has managed to quietly reject any event that seemed to threaten it. Overtures made in his behalf which did not fit *his* sense of need were frequently received with submerged hostility, often manifested by the kind of deadly passivity that kills any cooperative program far more effectively than open warfare. This kind of a situation amounts to an impasse; with the Indians on one hand being labeled: unresponsive; and the Government on the other hand being labeled: inept; and with neither side achieving constructive goals.

Social and technological changes, and the rapidity with which they have occurred, have made the old Indian way of life increasingly less viable. The Indian finds himself pressured on many fronts, particularly economically, to fall in line and cope with the changes, but in most cases and for obvious reasons he is ill equipped to do so. The following statistics quoted from President Lyndon B. Johnson's Address To Congress, March 6, 1968, shed some light on present conditions:

> "—Fifty percent of Indian families have cash incomes below $2,000 a year; 75 percent have incomes below $3,000."
> "—Nearly 60 percent have less than an eighth grade education."

The President states the problem concisely in the following paragraph:

> "The American Indian, once proud and free, is torn now between white and tribal values; between the politics and language of the white man and his own historic culture. His problems, sharpened by years of defeat and exploitation, neglect and inadequate effort, will take many years to overcome."

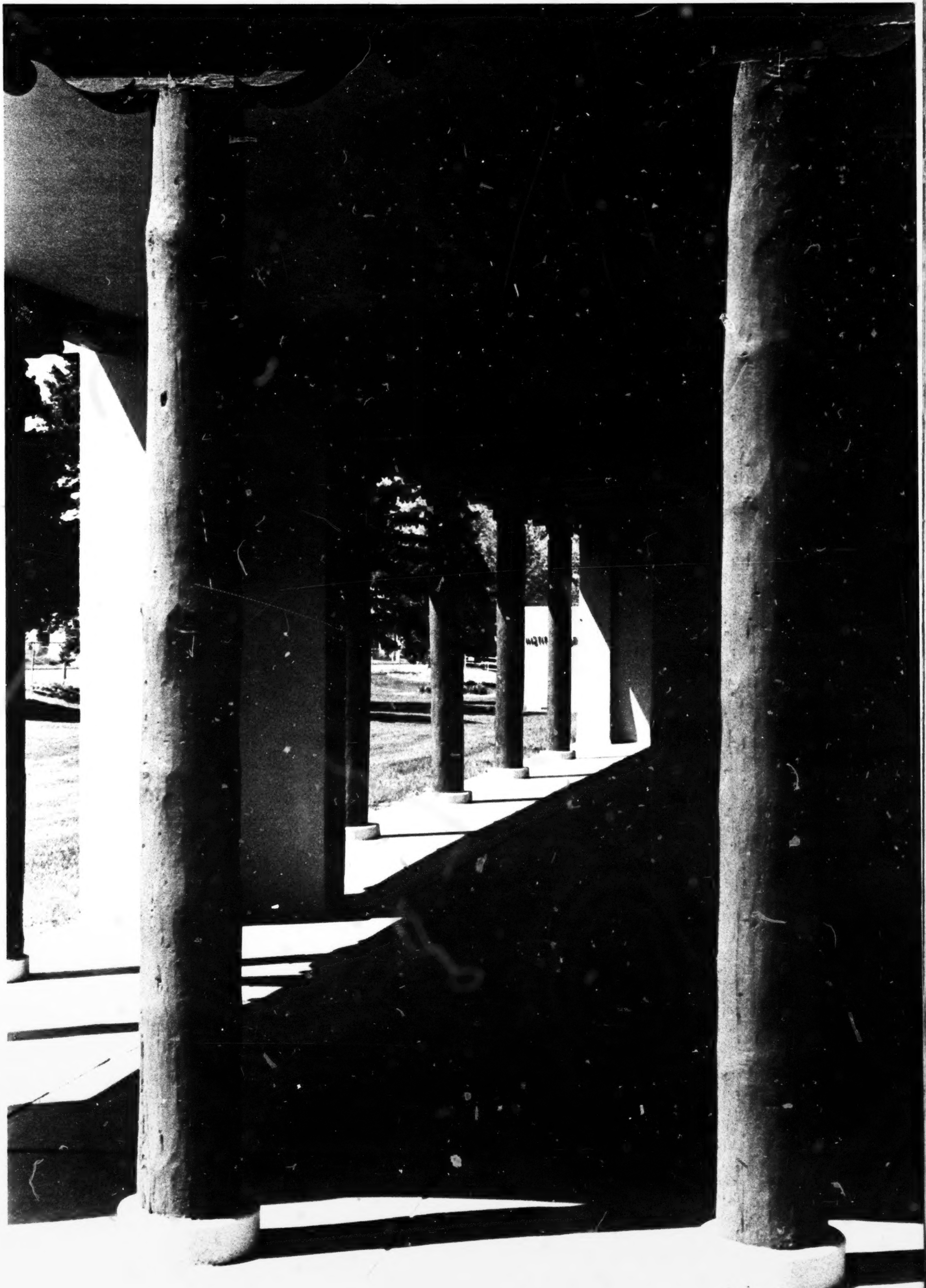
This official awareness is encouraging and one can feel hope in the fact that many plans are being initiated to overcome the problems. Experimental kindergarten workshops are now being conducted where the pupil's Native language is used as a preliminary to the introduction of English; new opportunities in adult education have been provided in many areas; stepped-up programs in vocational training and bringing industry to the reservations are two of the Government's major efforts toward alleviating the unemployment problem; and the Indian population, for its part, has an awakened attitude toward matters of self-determination.

Also, the Federal Government has recognized, with some alarm, the possible dissipation of American Indian art forms as a National resource. In response to the advice of the Indian Arts and Crafts Board, the Bureau of Indian Affairs is working on new programs concerned with Native culture in Alaska as well as in the rest of the United States.

In establishing the Institute of American Indian Arts six years ago, the Bureau recognized the special needs of Indian youth and provided an institution which was set up to make special curriculum provisions geared to their particular needs, in an attempt to turn the potential disadvantage of the cultural transition to advantage and to stimulate extensions of American Indian expressions in the arts.

(Continued P. 8)

Buildings on the campus of the Institute, a remodeled facility of an earlier Bureau of Indian Affairs school, located in Santa Fe, New Mexico, feature Spanish-American Colonial adobe-style architecture. The contemporary design of proposed new structures for the campus (see p. 52) reflects the Institute's interest and needs for experimentation and diversity in its educational program for Native American youth.



The underlying philosophy of the program is that unique cultural tradition can be honored and can be used creatively as the springboard to a meaningful contemporary life.

The Institute holds that cultural differences are a rich wellspring from which may be drawn new creative forces relevant to contemporary conditions and environments. We believe that, ultimately, by learning to link the best in Indian culture to contemporary life, the young Indian will be able to solve his own problems and enrich the world scene in the process.

We do not believe that it is possible for anyone to live realistically while shut in by *outmoded* tradition. We do believe that each generation must evolve its own art forms to reflect its own times and conditions, rather than turn to the hopeless prospect of mere remanipulation of the past. The Indian artist who draws on his own tradition to evolve new art forms learns to stand on his own feet, artistically, avoiding stultifying cliches applied to Indian art by purists who, sometimes unwittingly, resent any evolution of forms, techniques, and technology in Indian art.

In general, the Institute plans its programs around the special needs of the individual, as best these can be determined. It attempts continuously to expand its understanding of student problems as they emanate from Indian cultural origins. The goal of the programs is to develop educational methods which will assist young Indian people to enter contemporary society with pride, poise, and confidence.

The school offers an accredited high school program with emphasis on the arts, and a post-high vocational arts program as preparation for college and technical schools and employment in arts-related vocations. The age range of the student body is from 15 to 22.

Most of these young people have suffered from cultural conflict and economic deprivation. They are beset with misunderstandings regarding race, color and religion; and are lost in a labyrinth, in search of identity; they are stung by memories of discrimination. Among them are the revolutionists, the nonconformists, and the unacademically-minded who find no satisfaction in the common goals set for them in the typical school program. They typify that percentage of creative individuals to be found in all cultural groups who seek new ways of self-expression and who are bent on searching out very personal and creative approaches to problem solving. Holding standards which are at odds with the majority, they reject and are rejected by the typical school program.

Without the opportunity to attend a school catering to their particular drives, such students are most likely to join ranks with the growing number of dropouts who represent one of today's major problems in education. Such misfits, when measured in terms of their ultimate contributions to humanity, very often stand in indictment of a system which categorically has excluded them.

In contemplation of his immediate position, the Indian youth may easily view himself as a sorely disadvantaged, second-rate citizen—and act accordingly. He may tend to equate his problems with the simple fact of being Indian and may, consciously or subconsciously, reject *himself* and engage in acts of self-denigration such as drinking to excess, flaunting the law, fighting publicly, and other antisocial behavior; or, he may go to the other extreme and take refuge in "Indianism," seeking to live in an atmosphere of complete chauvinism and false pride, in which case he may withdraw in a state of indifference and lethargy; or, he may be astride a fence, torn in both directions, in a state of complete frustration.

At the same time, the Indian youth shares in the general concerns of the typical American teen-ager; he wears mod clothes, does the latest dances, engages in TV hero worship, and is generally cognizant of the significant youth movements of search and protest. In short, he has all the problems common to the youth of this era and, in addition, the difficult problem of making a satisfactory psychological reconciliation between the mores of two cultures.

(Continued P. 10)

During the school year Institute students plan and stage events that reflect historic Native American culture. Here, Herbert Stevens (Apache/Arizona) is assisted with preparations for a special weekend of tribal dancing and traditional cooking.

In all cases, the Institute's primary goal is to give the student a basis for genuine pride and self-acceptance. At the outset and at a very personal level, he is made aware of the fact that we know, in general, what his problems are, and that we are on hand to discuss them with him and look into what can be done to help in his particular circumstances; he is made aware of the fact that we respect him both as an individual and as an Indian, and that we cherish his cultural traditions. The school operates in a general aura of honor and appreciation for the Indian parent and the world he represents.

All students at the Institute are oriented in the history and aesthetics of Indian accomplishments in the arts. They view exhibitions of the choicest collections of fine Indian art pieces, listen to lectures with slides and films covering the archaeology and ethnology of Indian cultures, and take field trips into the present-day cultural areas of the Southwest groups. They are encouraged to identify with their total heritage, harkening back to the classic periods of South and Central American cultures —heydays of artistic prowess in the New World. And they are exposed to the arts of the world, to give them a basis for evaluating and appreciating the artistic merits of the contributions made by their ancestors. Each student is led to investigate the legends, dances, materials, and activities pertaining to the history of his own particular tribe.

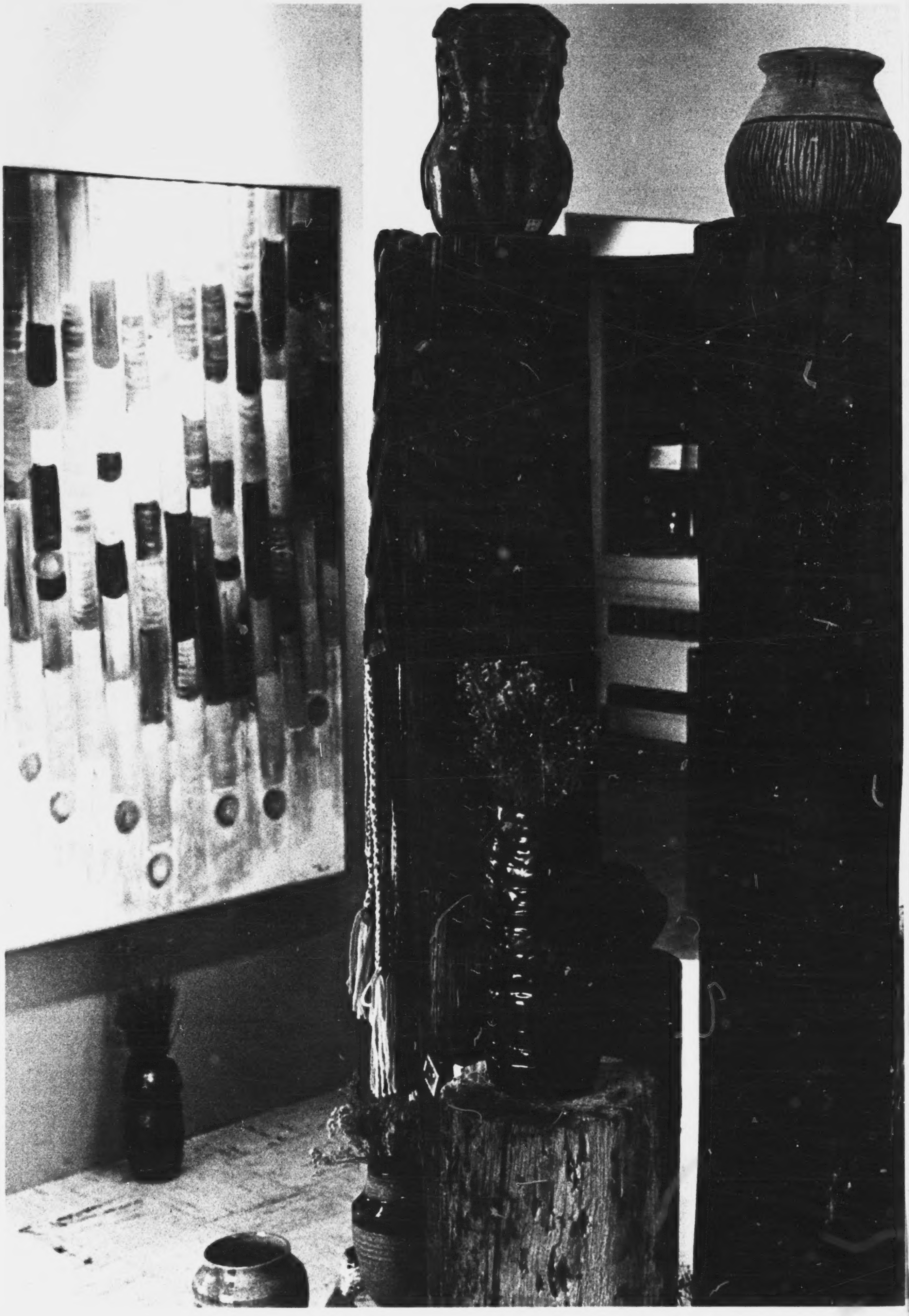
Through this process, he gradually increases his awareness of himself as a member of a race tremendously rich in cultural accomplishments and gains a feeling of self-worth.

In a curriculum unusually rich in art courses (see History, p. 2), a student, who may have become dulled to the excitement of personal accomplishment as a result of unsatisfactory experiences with academic subjects in his early years, can be revitalized through the experience of creative action. He may have an undiscovered aptitude for music, dancing, or drama; a natural sense of color and design, a sensitivity for three-dimensional form, or a way with words. All students at the Institute elect studio art courses. Sooner or later, with a great deal of sensitive cooperation on the part of the faculty, a field is found in which a student can "discover" himself. His first successful fabric design, ceramic bowl, piece of sculpture, or performance on stage may be his very first experience with the joy of personal accomplishment. His reaction is one of justifiable pride, and sometimes a shade of disbelief, at having produced something of worth, and he equates it with his own personal worth. For him, this is a great personal discovery. It is, also, a most potent form of motivation toward personal growth.

To date, our approach is happily justified in a look at the progress of young Indian students at the Institute. Art critics of stature are excited by the work. The quality of design and workmanship, equal in its own way to the finest traditional approaches, is easily discernible in the

(Continued P. 12)

HOOKSTONE is a commercial art gallery located on the Institute campus where the general public may view and purchase fine examples of student work. The gallery is operated by the students as part of a class in sales and promotional methods, and offers practical experience in operating a small business while also providing an outlet for student products. Profits on individual sales, less a deduction levied by the Student Senate to help finance student activities, go to the student artist or craftsman. Student work is also reserved for the Institute's Honors Collection, employed for organizing exhibitions which have appeared throughout the United States and in foreign countries.



work being produced in sculpture, painting, and the various crafts. New sources of richness and beauty are reflected in poetry and prose. Early developments in drama and music are gratifying.

As impressive as these results are in terms of artistic accomplishments, the real value of the program lies in the general personal growth of the student and in his discovery of newly found strength and its carry over into his academic efforts and social behavior.

A continuous effort is made in the Academic Department to find more effective ways to correct the academic deficiencies all too common to Indian students who come from the disadvantaged backgrounds previously explained. Special attention is given to students who have language handicaps. New approaches are sought continuously for expanding intellectual growth based upon ways compatible with the cultural mores of the student's background.

In the dormitories, living conditions are planned especially to broaden the student's exposure to the behavioral expectations of a contemporary society. Here, he learns the social amenities necessary to democratic living in the world at large as well as within his own cultural group.

As a result of these procedures, most students seem to gain self-affirmation. They emerge strengthened, proud, and confident, exercising newly found powers of self-direction. Figures for the past three years (1966, 1967 and 1968) reveal that 86.2% of the students in the graduating classes (12th, 13th and 14th years) have continued their educational pursuits beyond the high school level. A breakdown of this figure shows that 23.2% go into college or college-level arts schools, while 63% return to the Institute or enroll in formal vocational training programs. Significantly, students in the 14th year, who have been with us two additional years beyond the 12th year, matured sufficiently to show a college entrance figure of 42.2%. Of the total student body, 11.9% left the Institute prior to the end of a school year and did not transfer to any other educational program.

Since we must deal with the fact that no group ever will be 100% college oriented for various legitimate reasons, the Institute is currently planning a practically based terminal program for the talented but non-college directed art student who presently has no place to go for completion of his vocational art training at a professional level.

In summary, the Institute of American Indian Arts is embarked on an exploratory program, with many steps yet to be taken. We are aware that cultural change is always difficult, and even traumatic when it involves alteration of one's own traditional foundation in favor of new values—especially when the latter emanate from an alien source. But, we must assume that change is inevitable. Therefore, the need is to find ways to encompass it healthily, taking care to avoid the *destruction* of ethnic traditions.

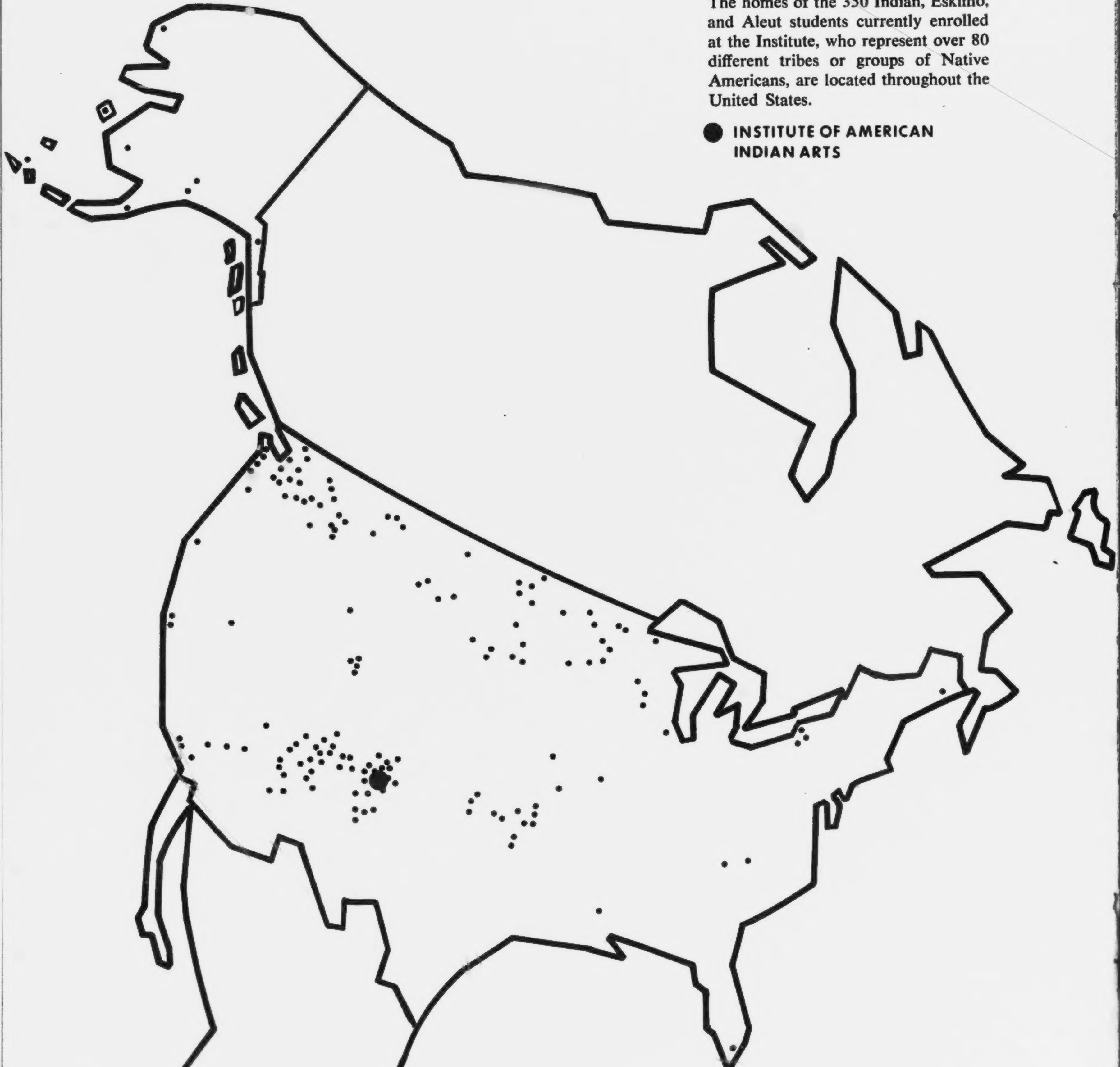
Thus far in our job, we have found that by stressing cultural roots as a basis for creative expression and by offering a wide range of media in which to work, Indian students can be inspired to new personal strengths in dimensions heretofore unrealized. As a result of the Institute's heritage-centered approach, a gratifying number of its students do discover who they are and what it is they have to say to the world; and they develop the self-respect and confidence to express themselves accordingly. They are helped to function constructively, in tune with the demands of their contemporary environment but without having to sacrifice their cultural being on the altar of either withdrawal or assimilation.

This method of dealing with Indian minority problems seems to hold promise of being an effective educational approach for dealing with the needs of other minority groups in the United States and throughout the world, wherever similar problems prevail.

It cannot be overemphasized that the program at the Institute could not succeed without the presence of a sensitive, creative, alert faculty who are attuned to the youth of today and are immediately empathetic; who appreciate and use wisely the great storehouse of positive ethnic forces that can be turned to the advantage of our Indian students. ●

The entry to the Institute's campus theater announces an evening of Native American drama and dance, one of several programs produced during the year by the students. An additional and larger facility comprising a 2,000 seat outdoor amphitheater, now under construction at the Institute, will serve as a national center for the development of Native American drama.

DEEP ROOTS TALL CEDAR


● INSTITUTE OF AMERICAN INDIAN ARTS

The homes of the 350 Indian, Eskimo, and Aleut students currently enrolled at the Institute, who represent over 80 different tribes or groups of Native Americans, are located throughout the United States.

IAIA

STUDENTS
AND THEIR
WORKS

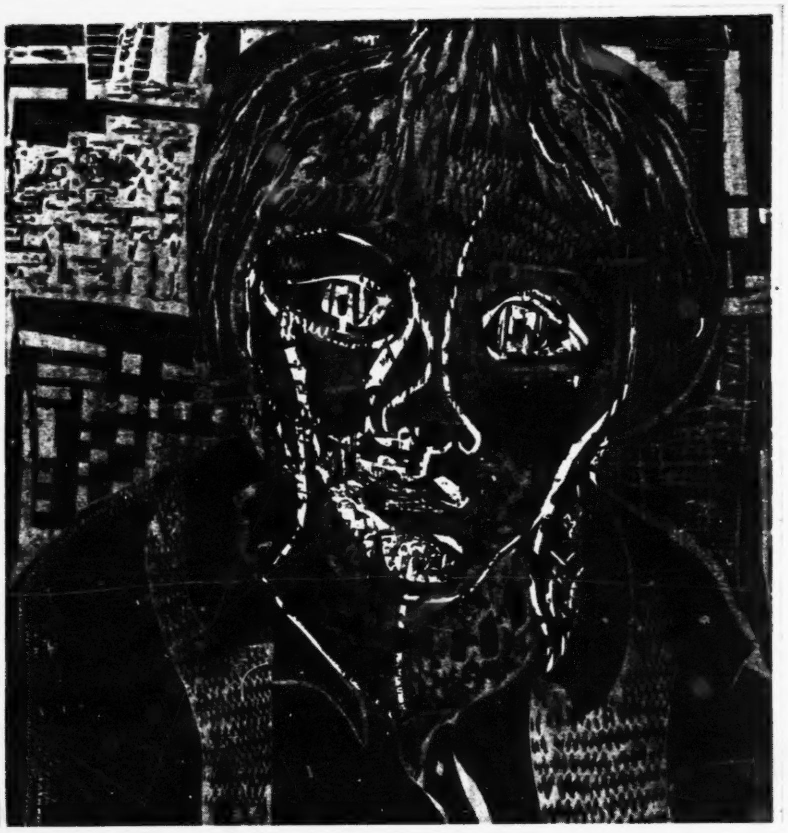
As illustrated on these and the following pages, the Institute of American Indian Arts provides education in virtually all art forms, offering training and experience toward both commercial and fine arts careers. Institute students, in the high school as well as post-graduate programs, arrange their schedule of subjects in consultation with faculty advisors to pursue fields of existing interests as well as to discover new ones.

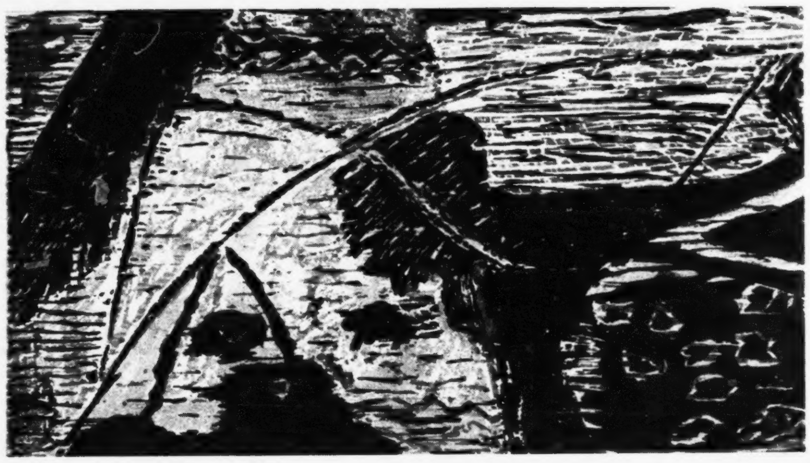
GRAPHICS

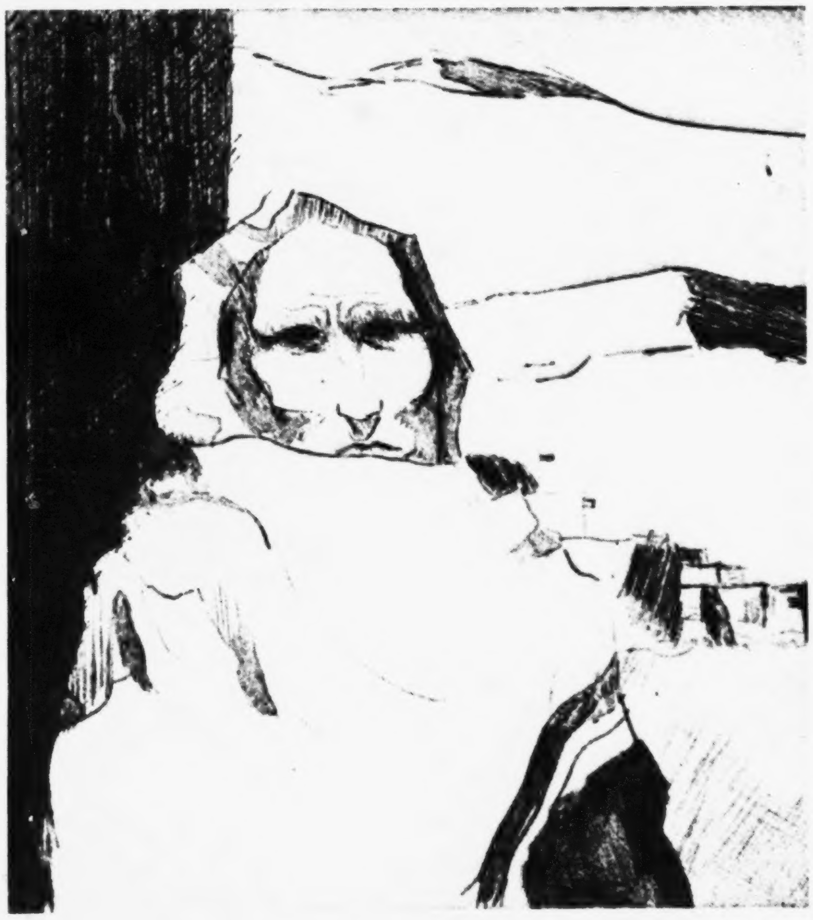
Training in graphics media is basic to the schedule of the majority of students.

Above: the press room; *center:* prints hung to dry; *below:* pencil drawings.

Opposite page: Larry Ahvakana (Eskimo/Alaska) silk screens a poster.

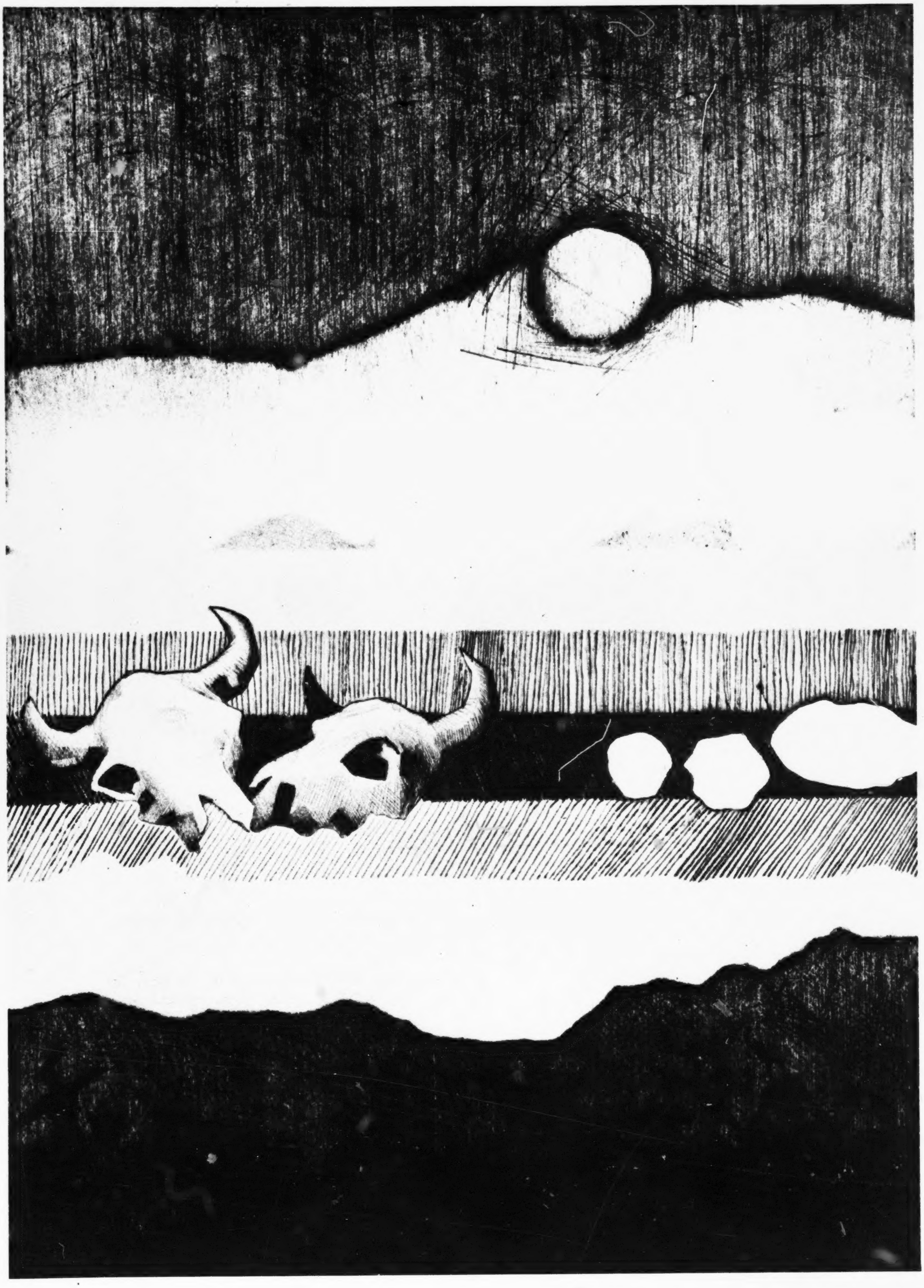






Above: **PORTRAIT OF CHRISTINE,** woodcut, by Brenda Holden (Miwok/California). *Center:* **AFTER THE HUNT,** woodcut, by Joe L. Johns (Seminole/Florida). *Below:* **TAOS,** drypoint, by Sherman Chaddleson (Kiowa/Oklahoma).

Opposite page: **THE HUNTED BUFFALOS,** drypoint and engraving, by Grey Cohoe (Navajo/New Mexico). (Photographs courtesy U.S. Department of the Interior, Bureau of Indian Affairs, Institute of American Indian Arts.)

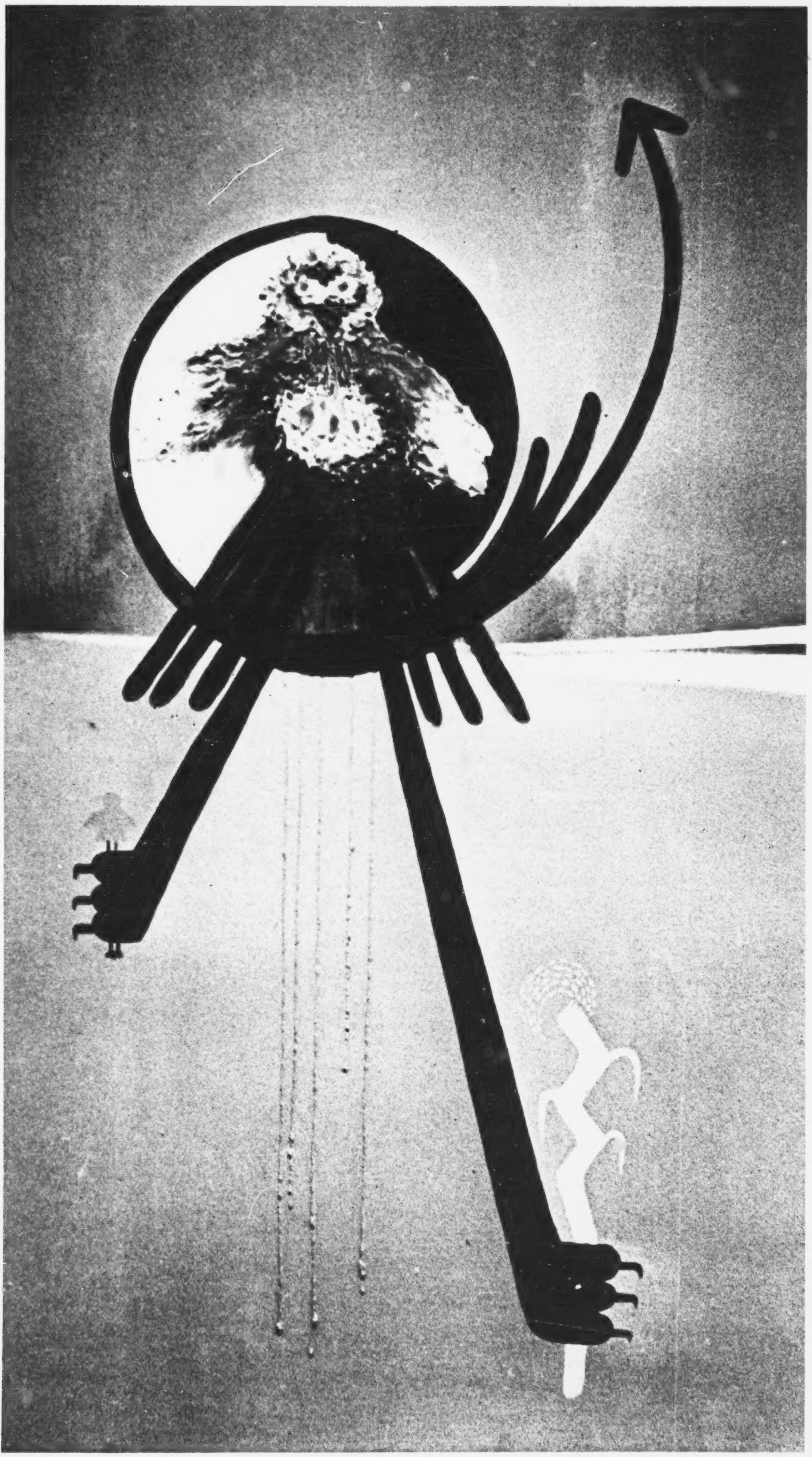


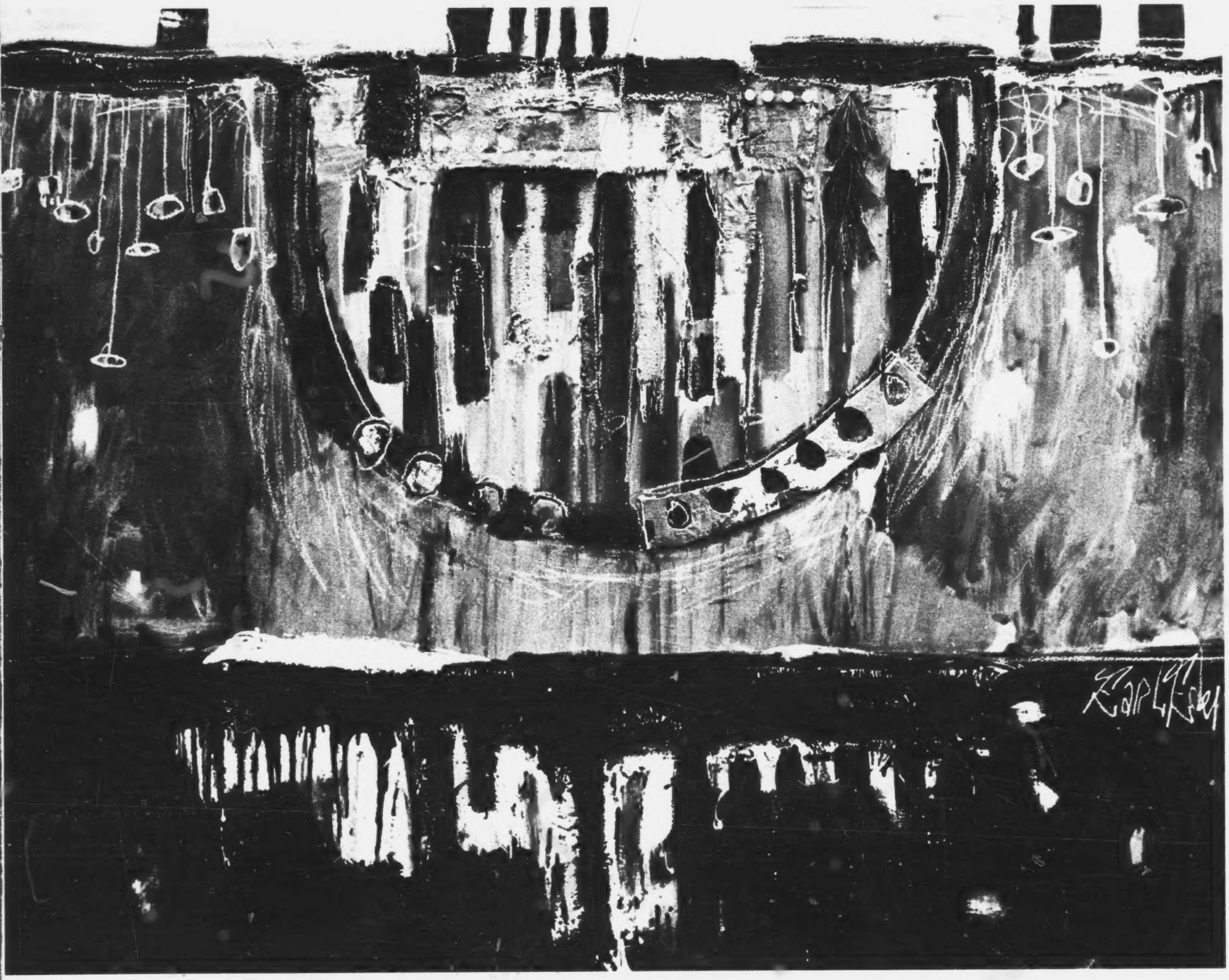
PAINTING

A variety of painting media is explored by students working in a wide range of styles.

Above: Gordon Osborne (Quechan/California), surrounded by his paintings, works in an Institute studio.

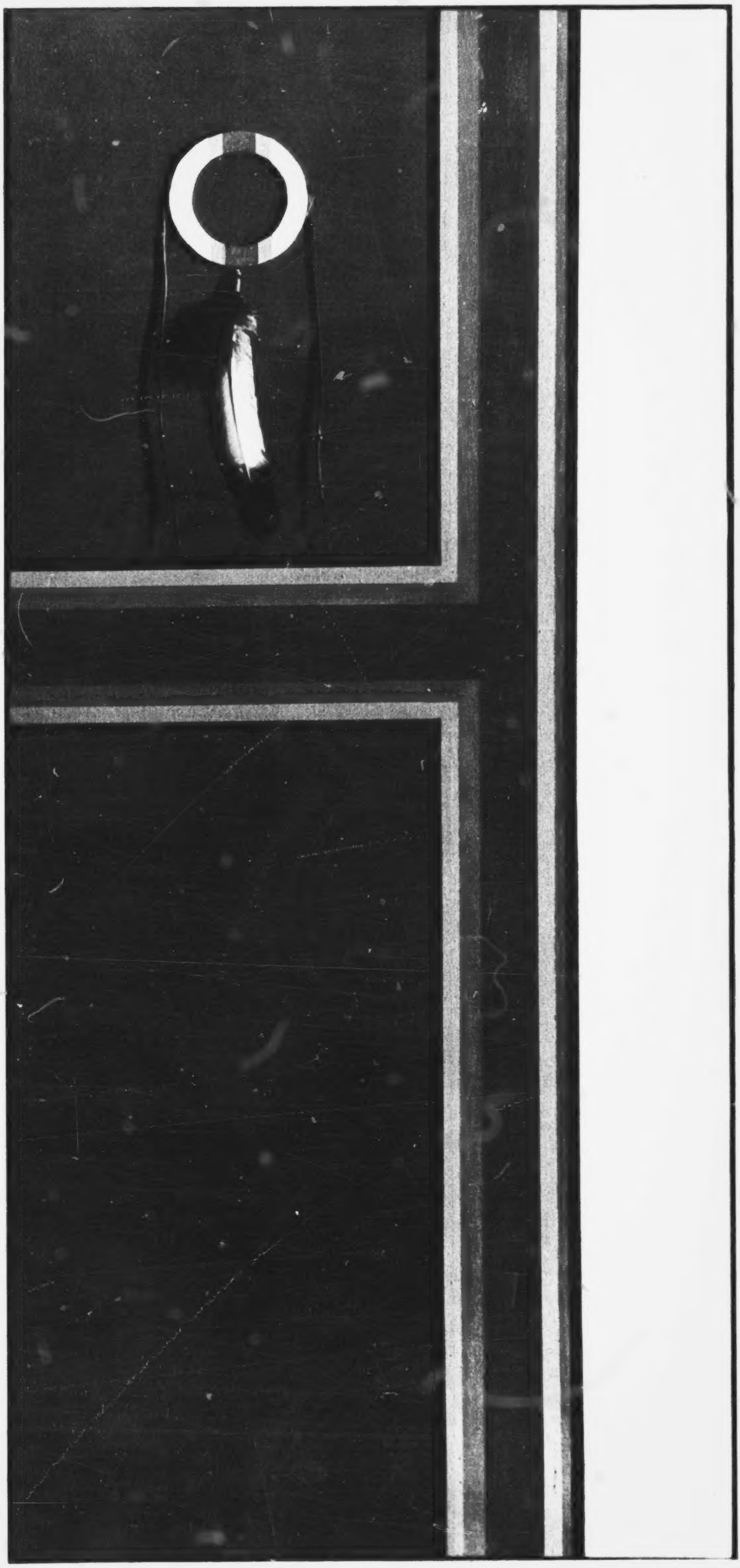
Opposite page: Bill Soza (Mission/California) at work on a canvas.





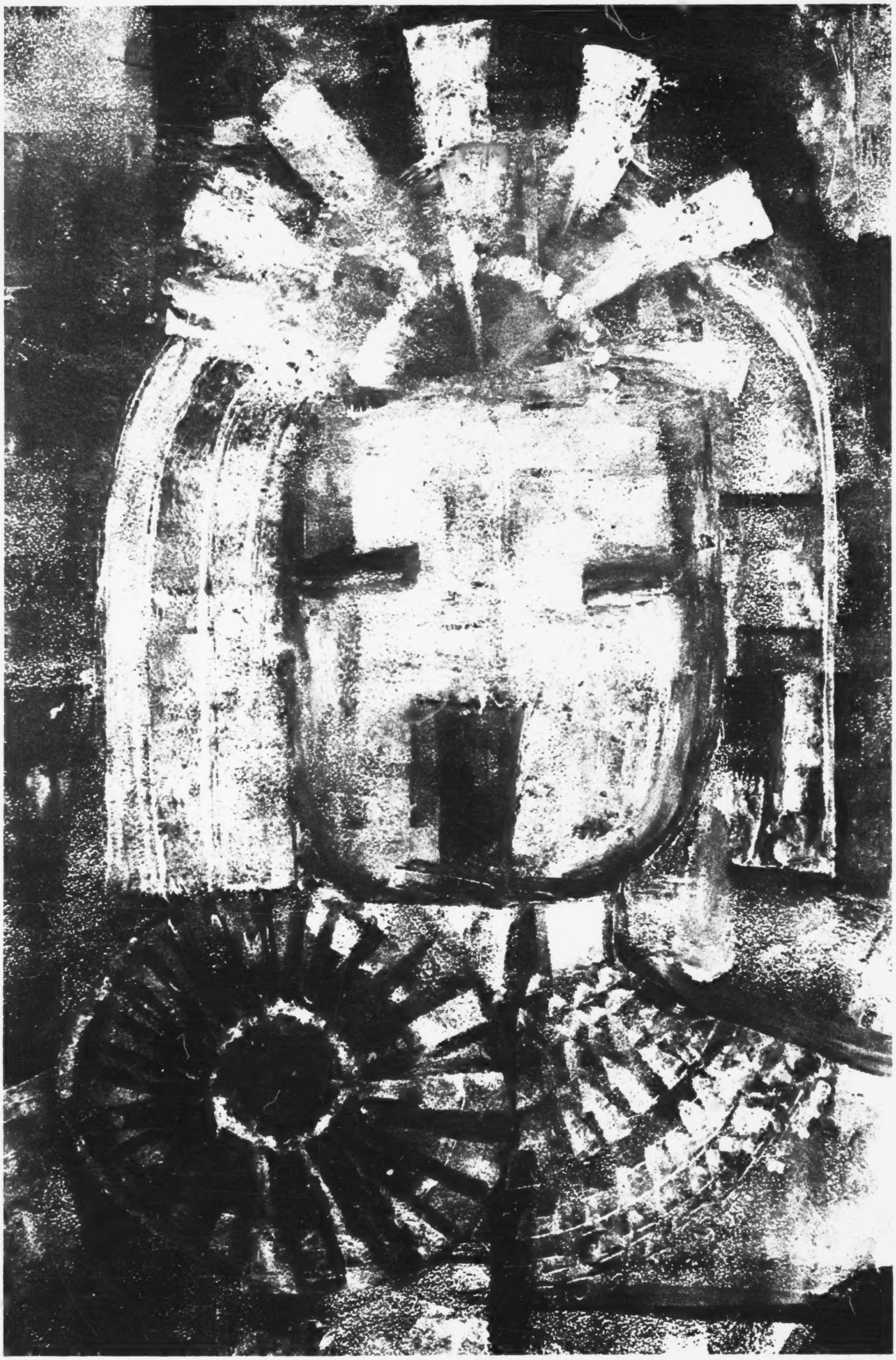
SHIELD AGAINST THE SKY AND EARTH, oil, hair, cloth, ink on canvas, by Earl Eder (Sioux/Montana).

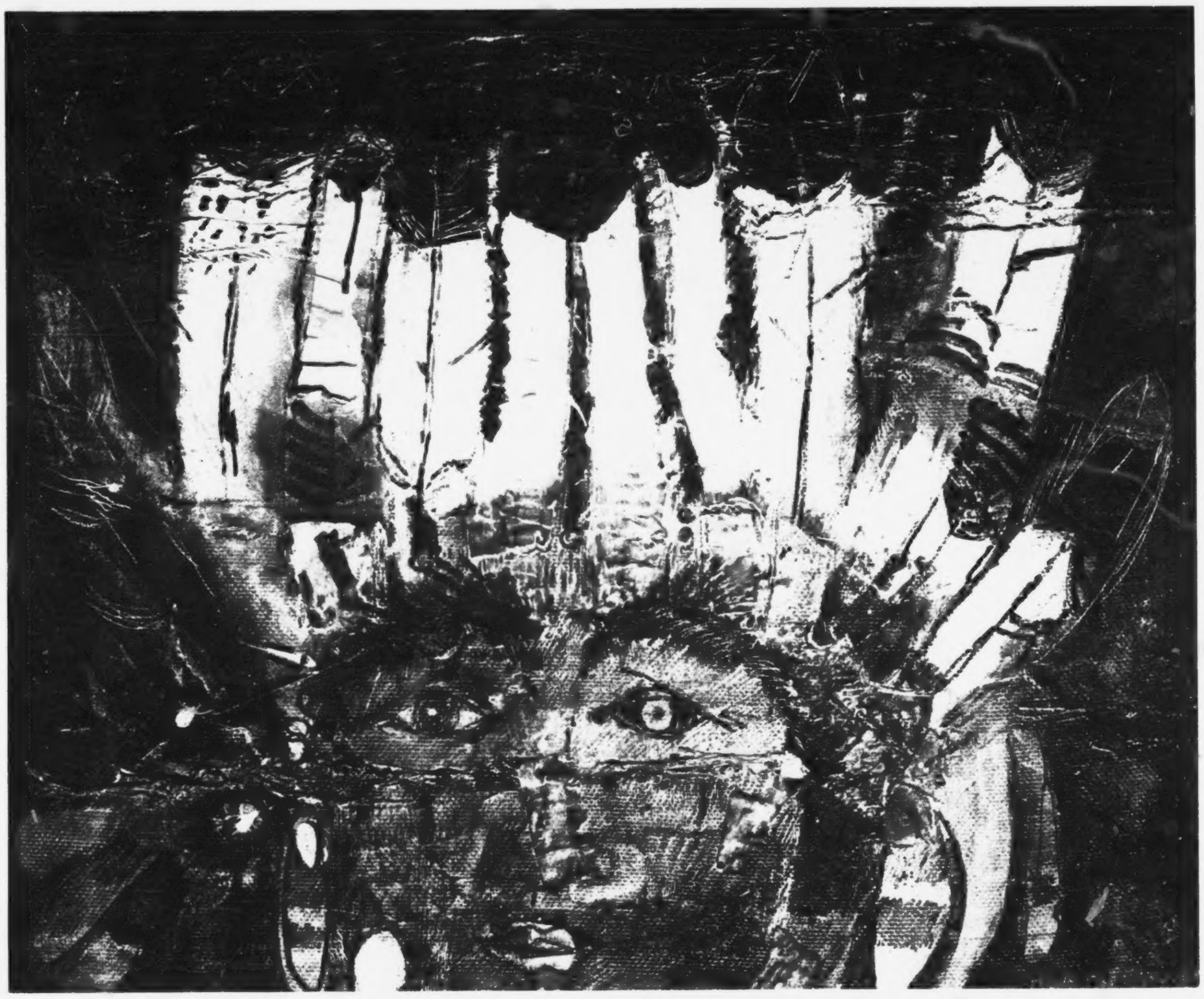
Opposite page: **CIRCLE OF LIFE,** oil on canvas, by Alberta Nofchissey (Navajo/Arizona).

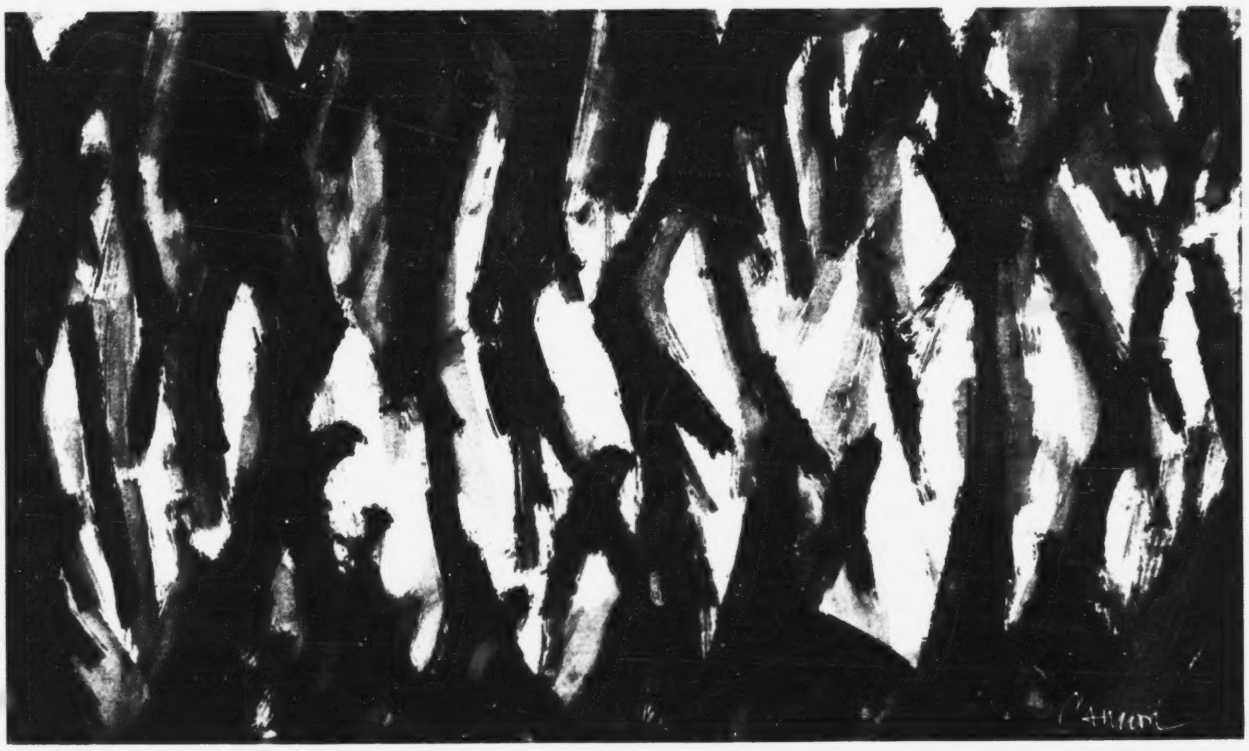


UNTITLED, acrylic on canvas, by Don Montileaux (Sioux/South Dakota).

Opposite page: **KACHINA OF SIX DIRECTIONS,** oil on matboard, by Roger Tsabetsaye (Zuni/New Mexico).

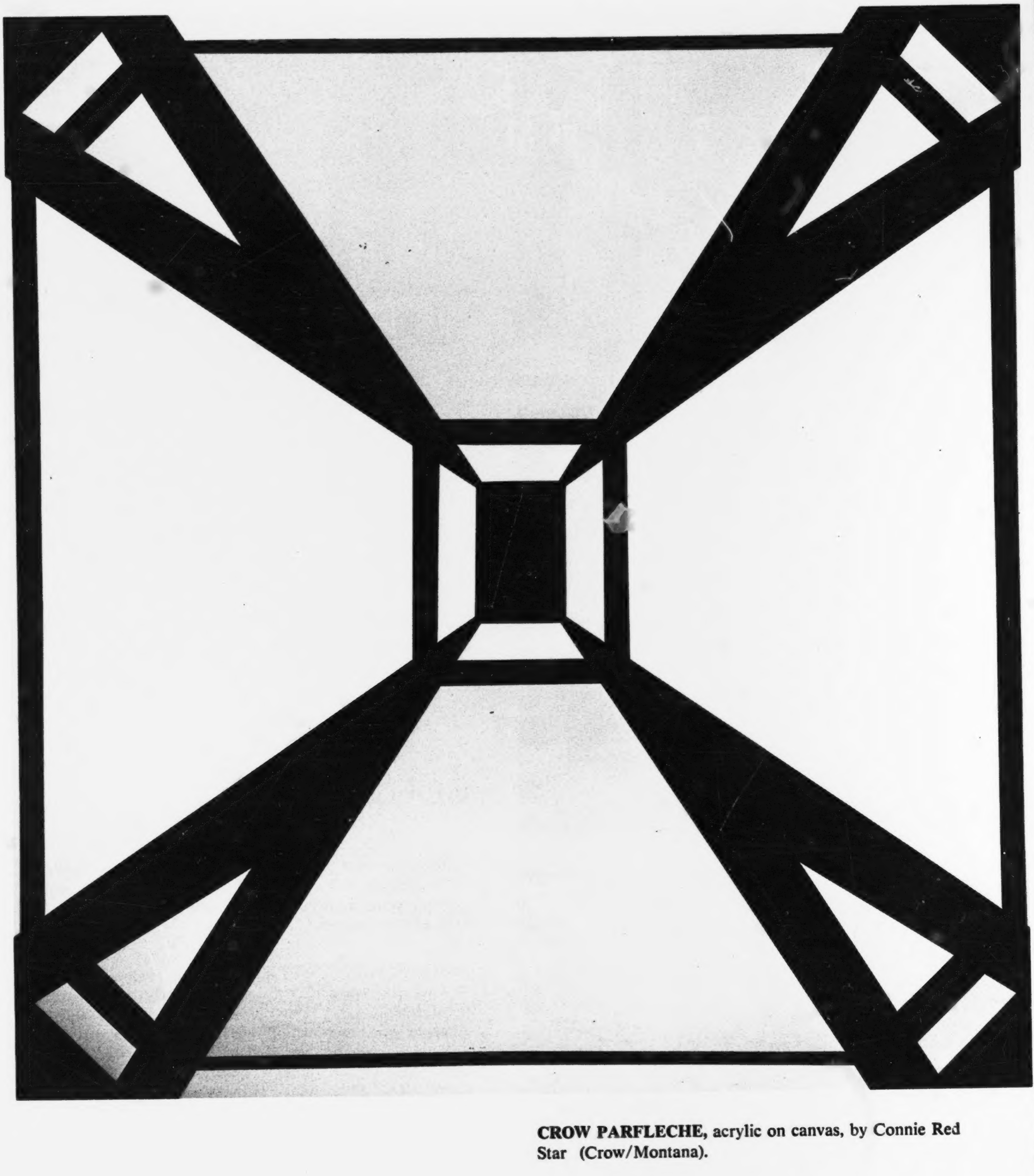




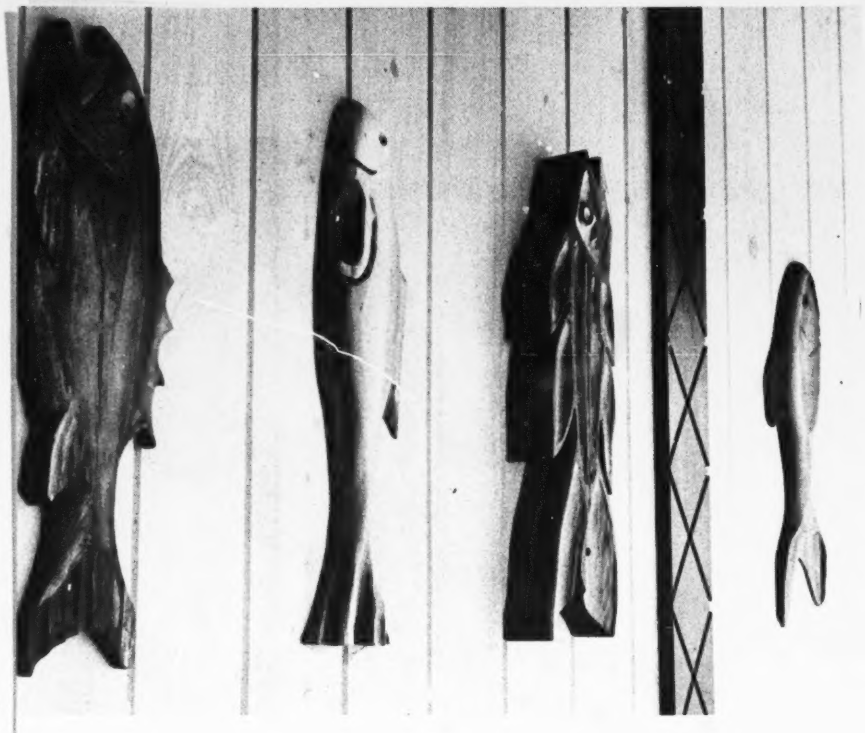


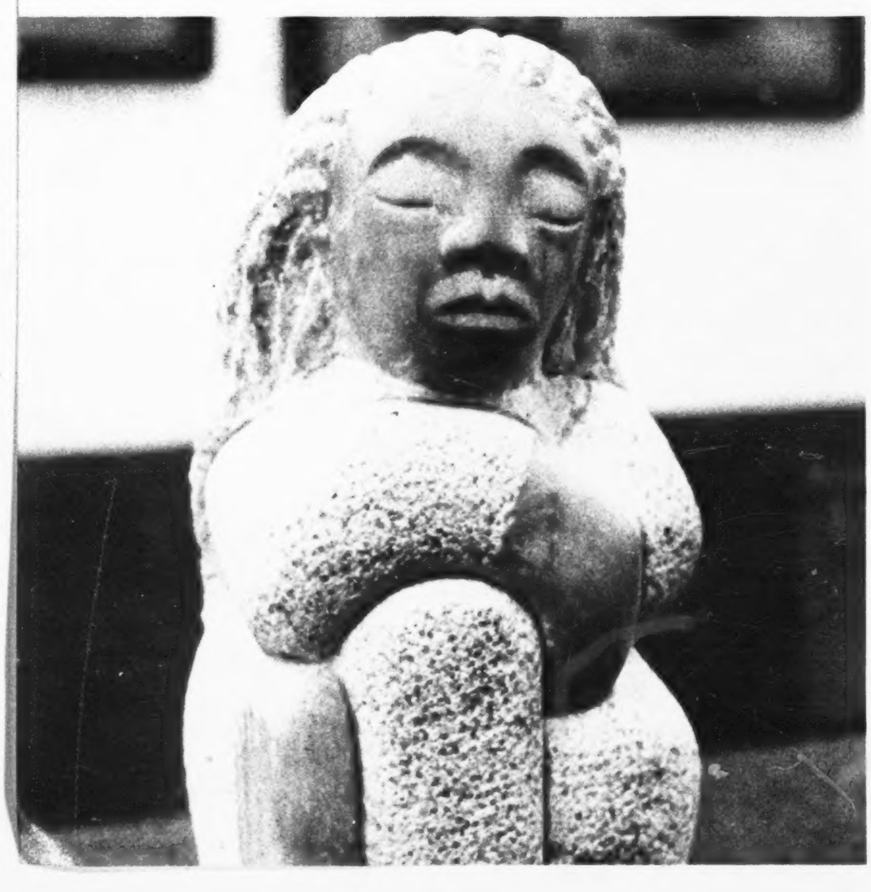
Above: **OUT OF DARKNESS,** oil, collage, on canvas, by Kevin Red Star (Crow/Montana). Collection USDI, IACB, Museum of the Plains Indian, Browning, Montana.

Below: **TRAIL OF TEARS,** casein on canvas, by Tommy Cannon (Caddo/Oklahoma).



CROW PARFLECHE, acrylic on canvas, by Connie Red Star (Crow/Montana).



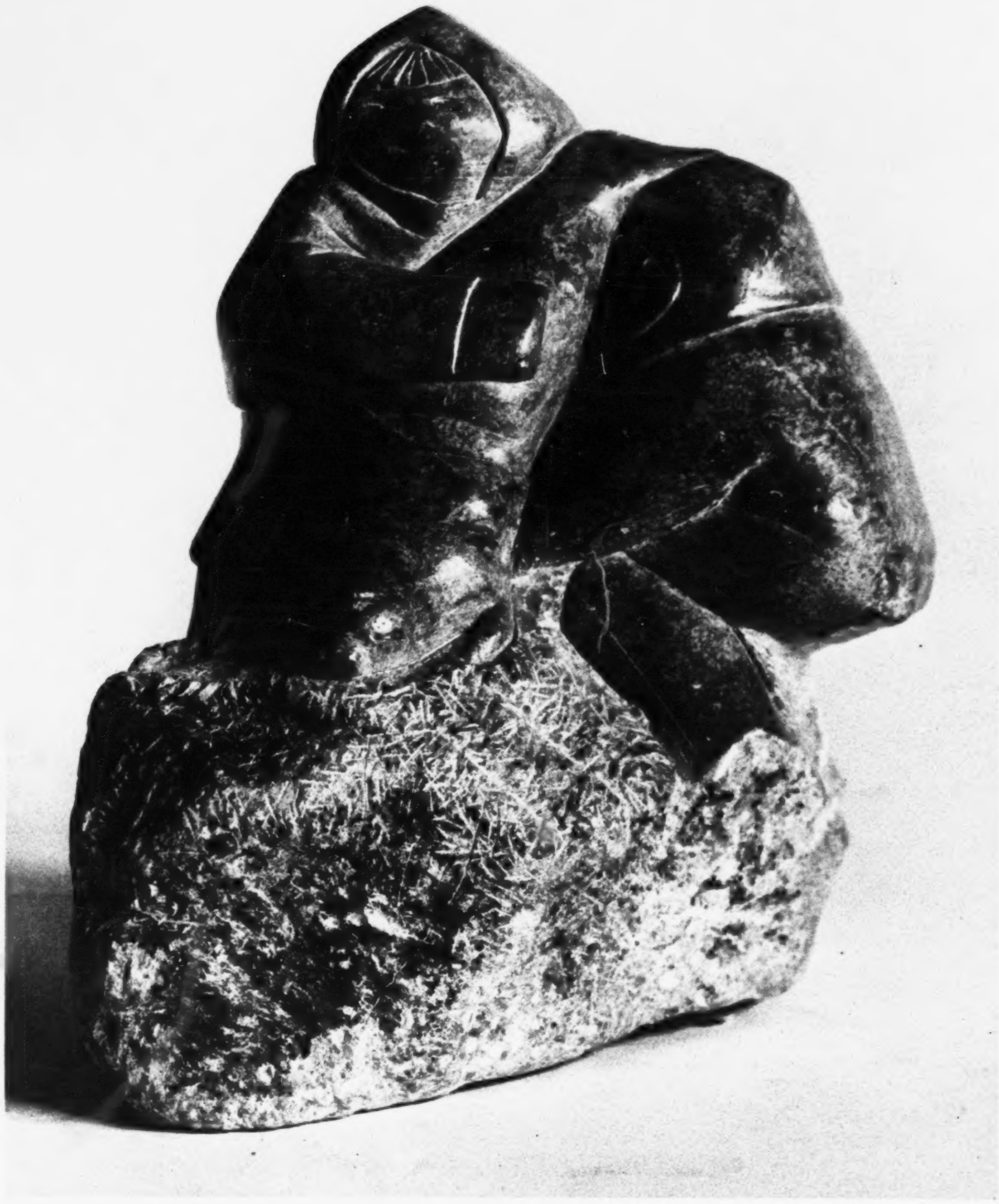


SCULPTURE

Training in three dimensional arts encompasses a variety of techniques and materials, including sculpting stone, carving wood, modeling clay, as well as casting, welding and brazing metals.

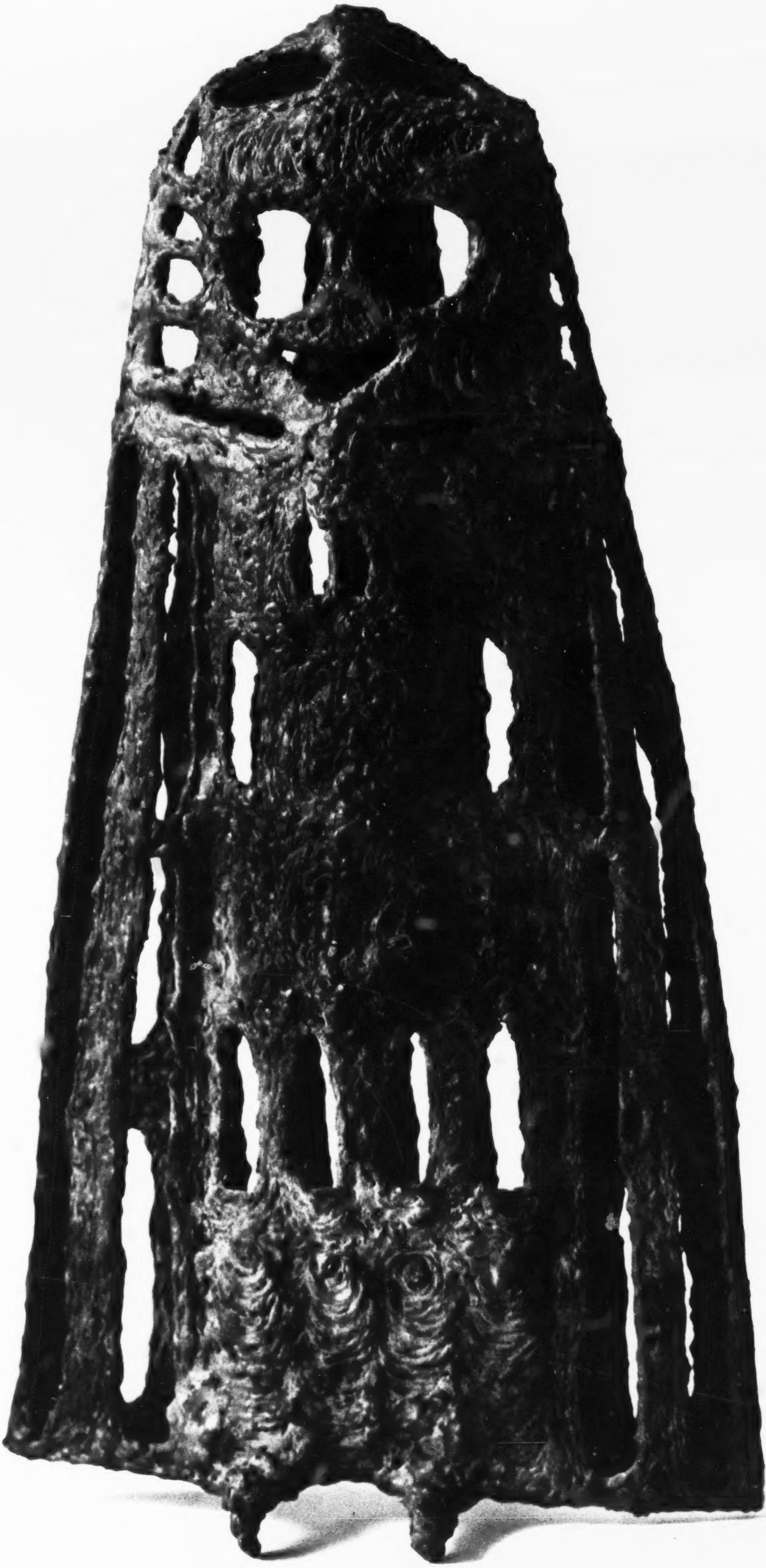
Above: At the request of various Indian groups, Institute students have undertaken special projects to decorate tribal buildings. A 1964 project includes these polychromed wood carvings of fish embellishing an exterior wall of a restaurant operated by the Miccosukee Tribe and located on the Tamiami Trail, near Miami, Florida. *Center:* Don Chunestudey (Cherokee/California) working on a clay model. *Below:* Works by Institute students have been presented in public exhibitions staged throughout the United States. This marble sculpture, **ROWENA,** by Douglas Hyde (Nez Perce/Oregon), is shown as it appeared in an exhibition in Washington, D.C.

Opposite page: James Blackwell (Haida/Washington) sculpting marble.



SEAL HUNTERS, soapstone, by Arnold Gologergen (Eskimo/Alaska).

Opposite page: **BIRD,** welded and brazed iron, by Ted Palmanteer (Colville-Yakima/Washington).



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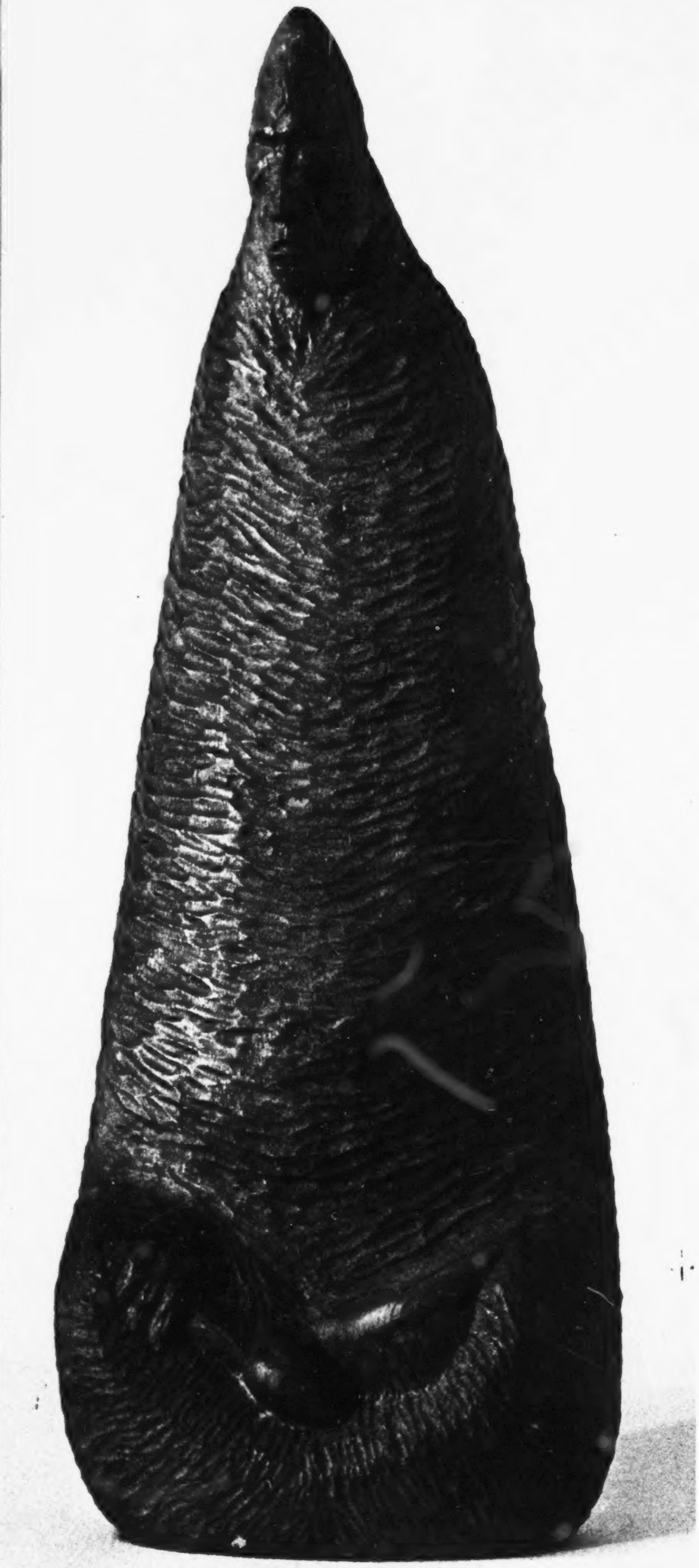
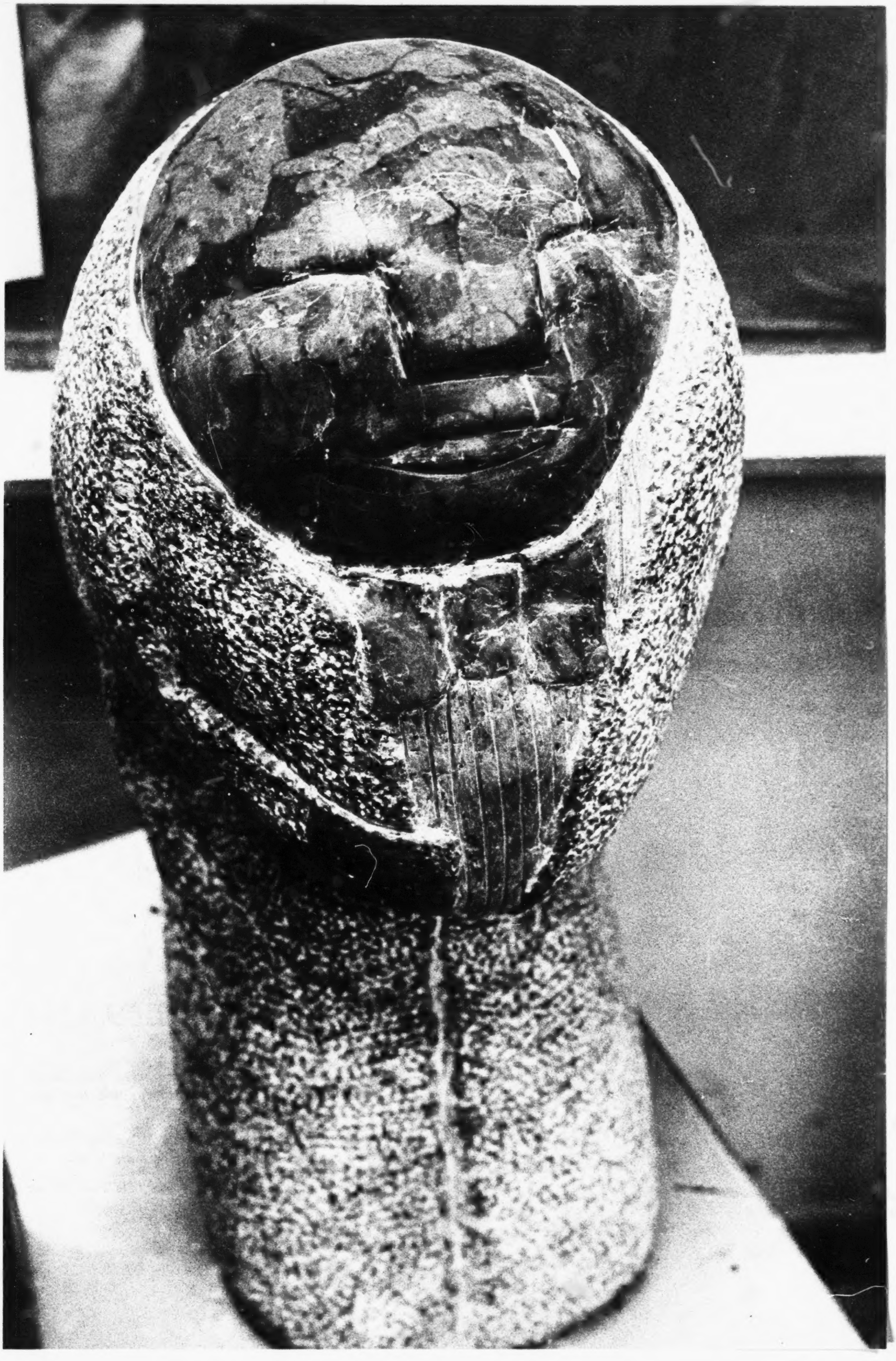
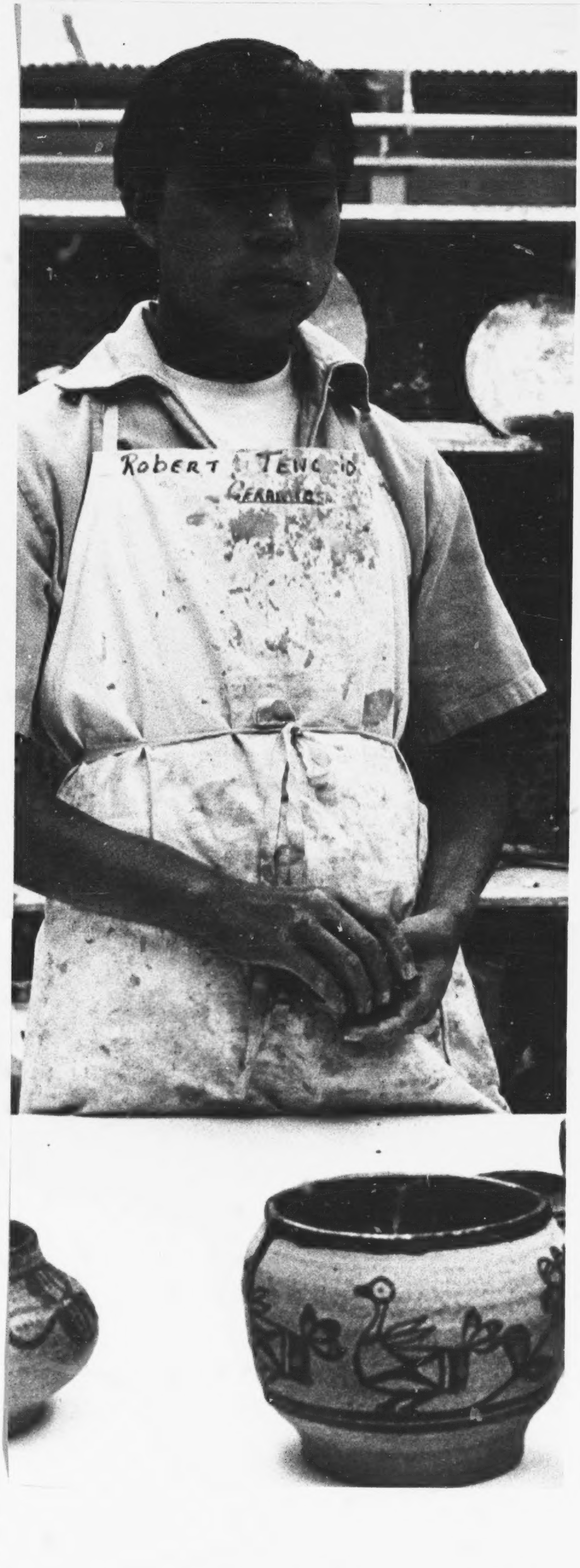


DRUMMER, cedar, by Douglas Crowder (Choctaw/Oklahoma).

Opposite page: **FIGURE,** marble, by Don Chunestudey (Cherokee/California).



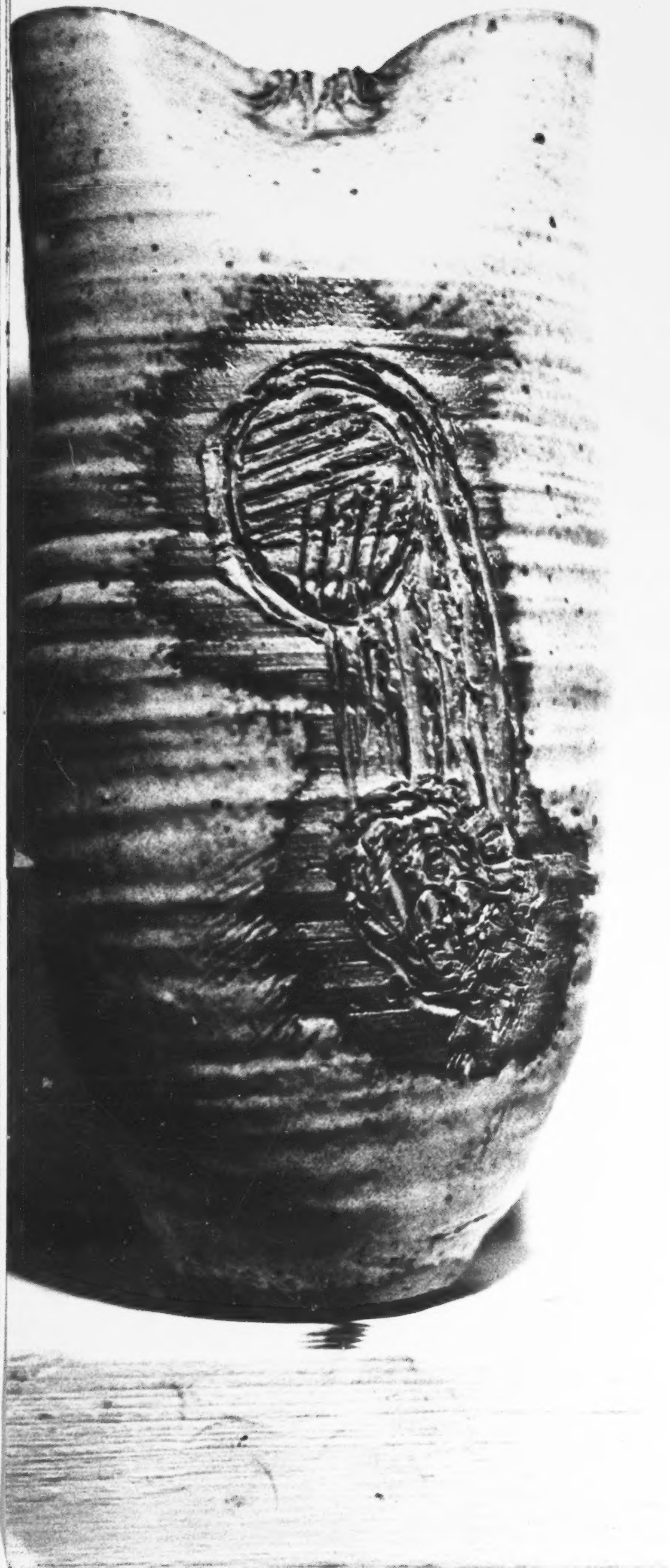


CERAMICS

Ceramics offer the student a wide latitude for experimentation in problems of form and decoration.

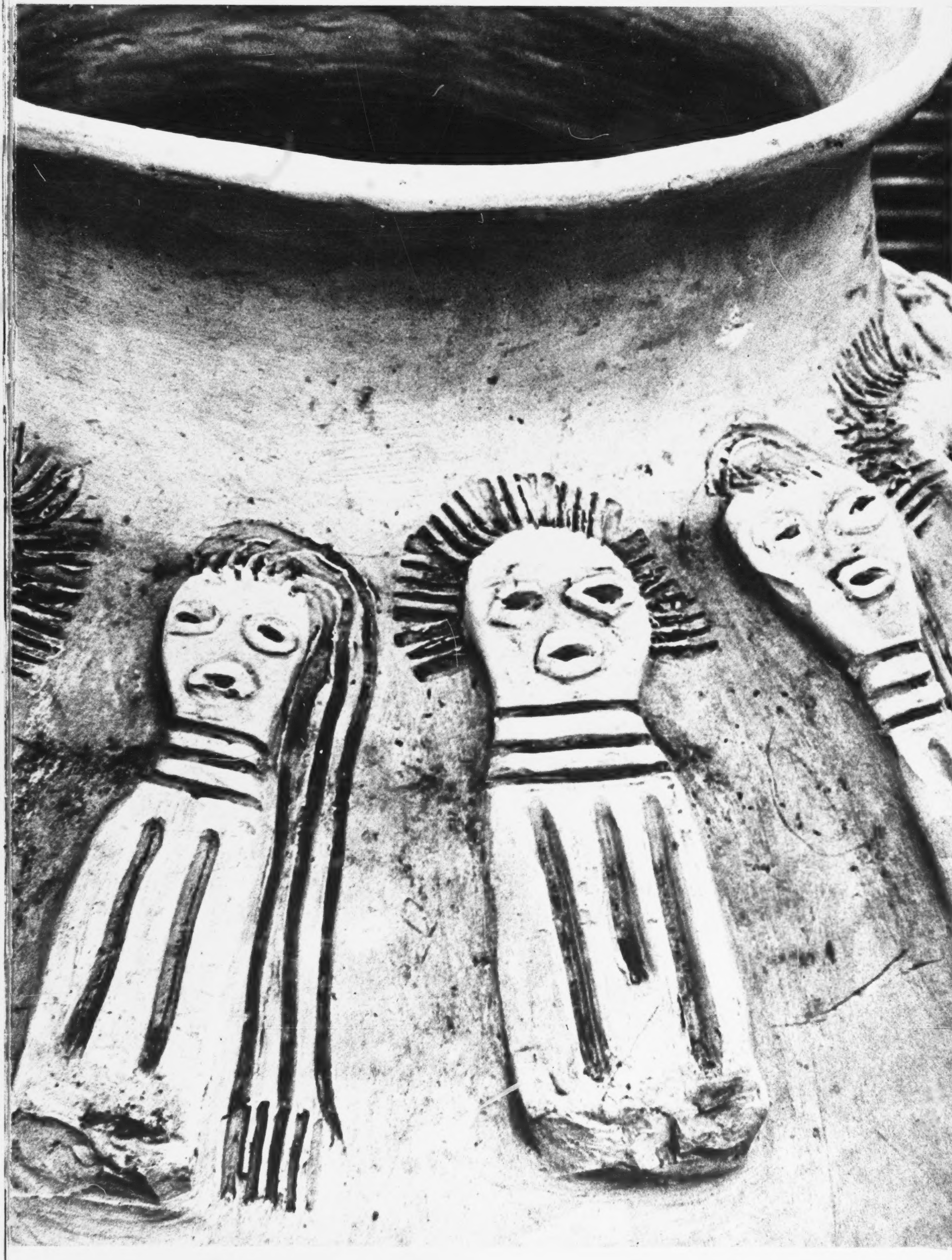
Left: Robert Tenorio (Santo Domingo/New Mexico) contemplates a decorated stoneware bowl.

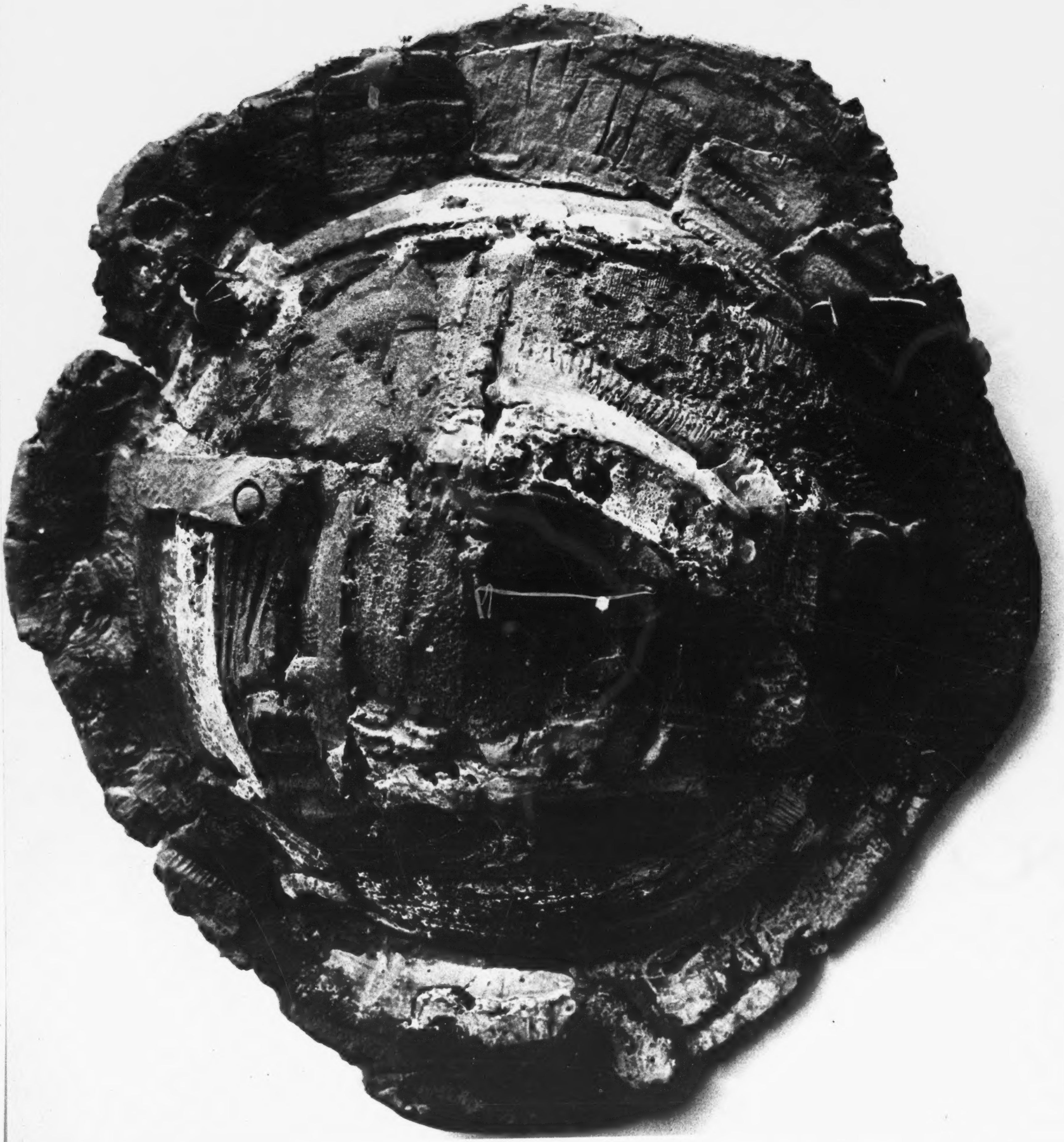
Opposite page: Mary Medina (Zia/New Mexico) raising a vase.



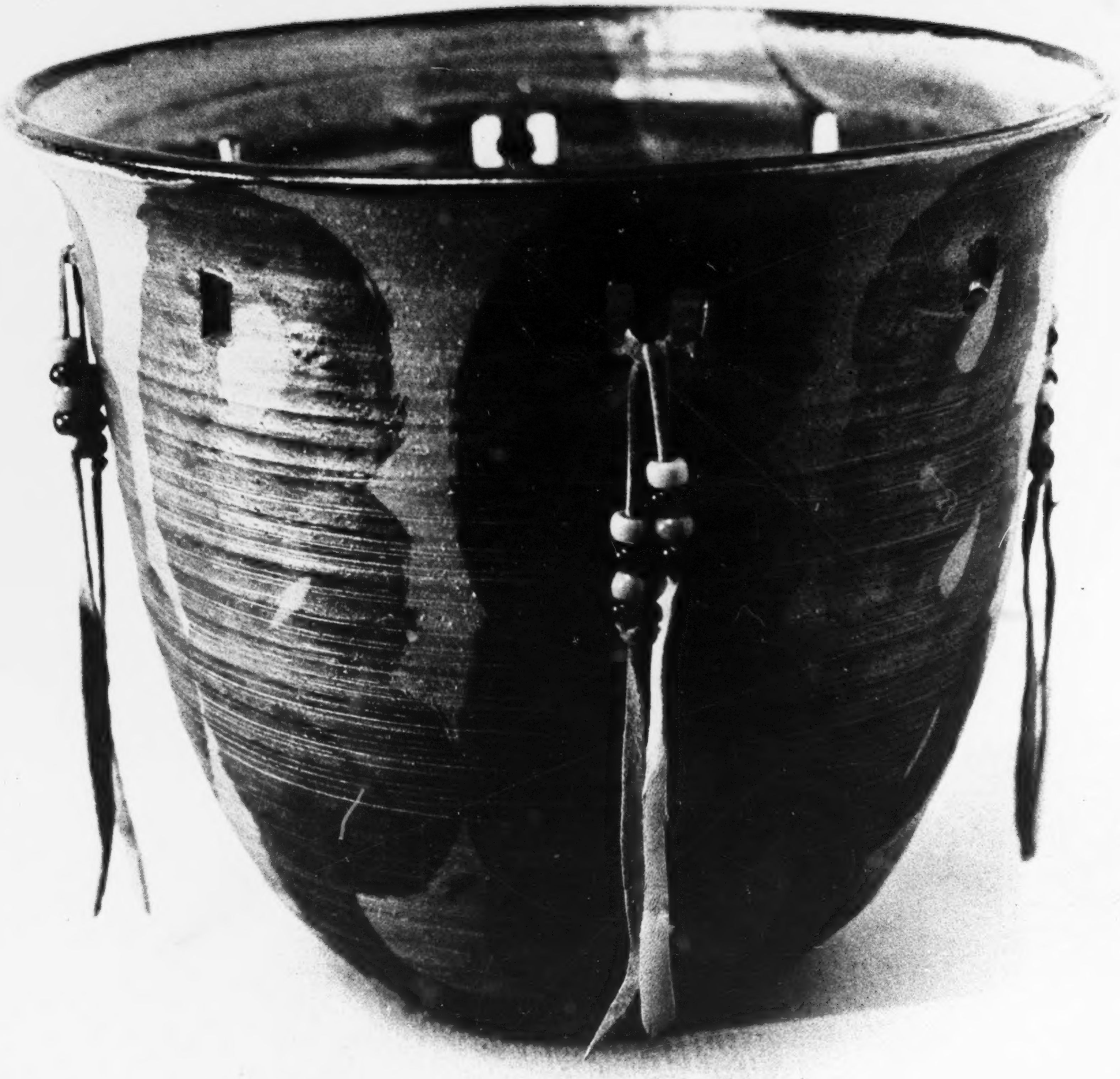
Left: **VASE,** thrown stoneware, with incised and glazed decorations, by Juanita Waukazo (Chippewa/Minnesota).

Opposite page: Detail of large coil-built stoneware **JAR,** decorated with modeled and incised figures, by Frances Makil (Hopi-Pima/Arizona).

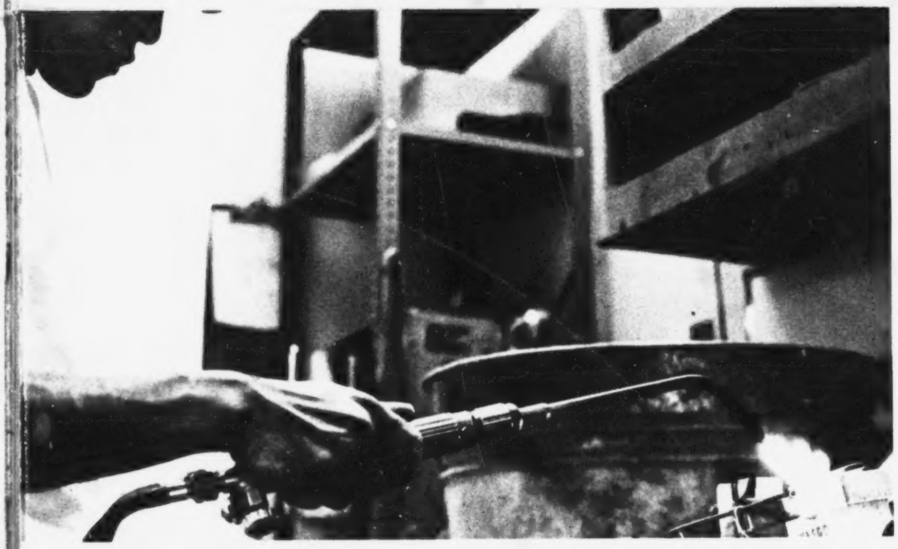




MASK, slab-constructed stoneware with painted glaze decoration, by Dolores Castillo (Spokane/Washington).



VASE, thrown stoneware with painted glaze decoration, tied with buckskin thongs and glass beads, by Henry Gobin (Snohomish/Washington).

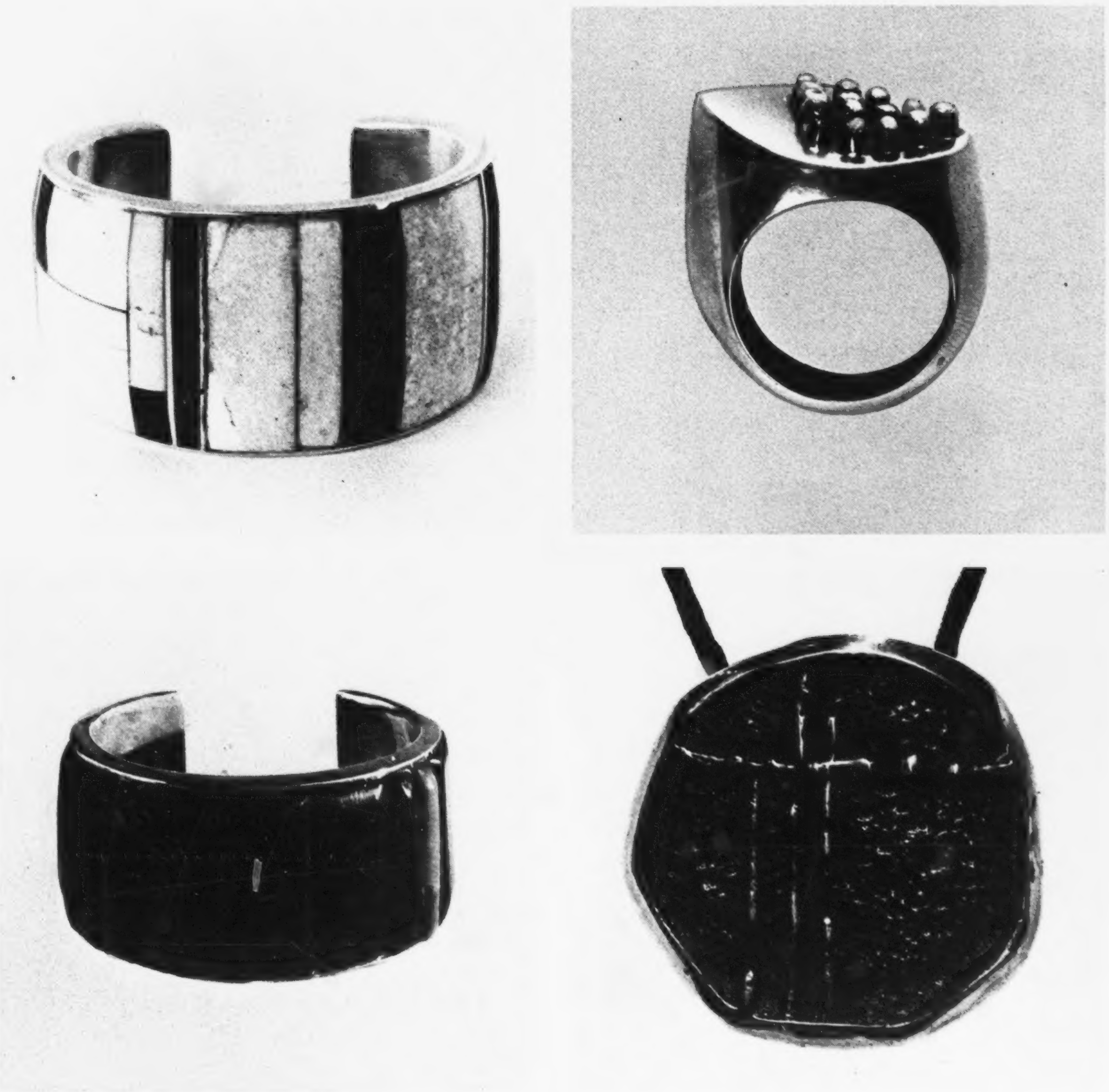


METALWORKING AND LAPIDARY

In addition to large sculptural compositions, instruction in metalworking techniques at the Institute encompasses a variety of work in precious metals for fine jewelry, often in combination with rich settings or inlays of jade, ivory, turquoise, shell, wood, and numerous other materials.

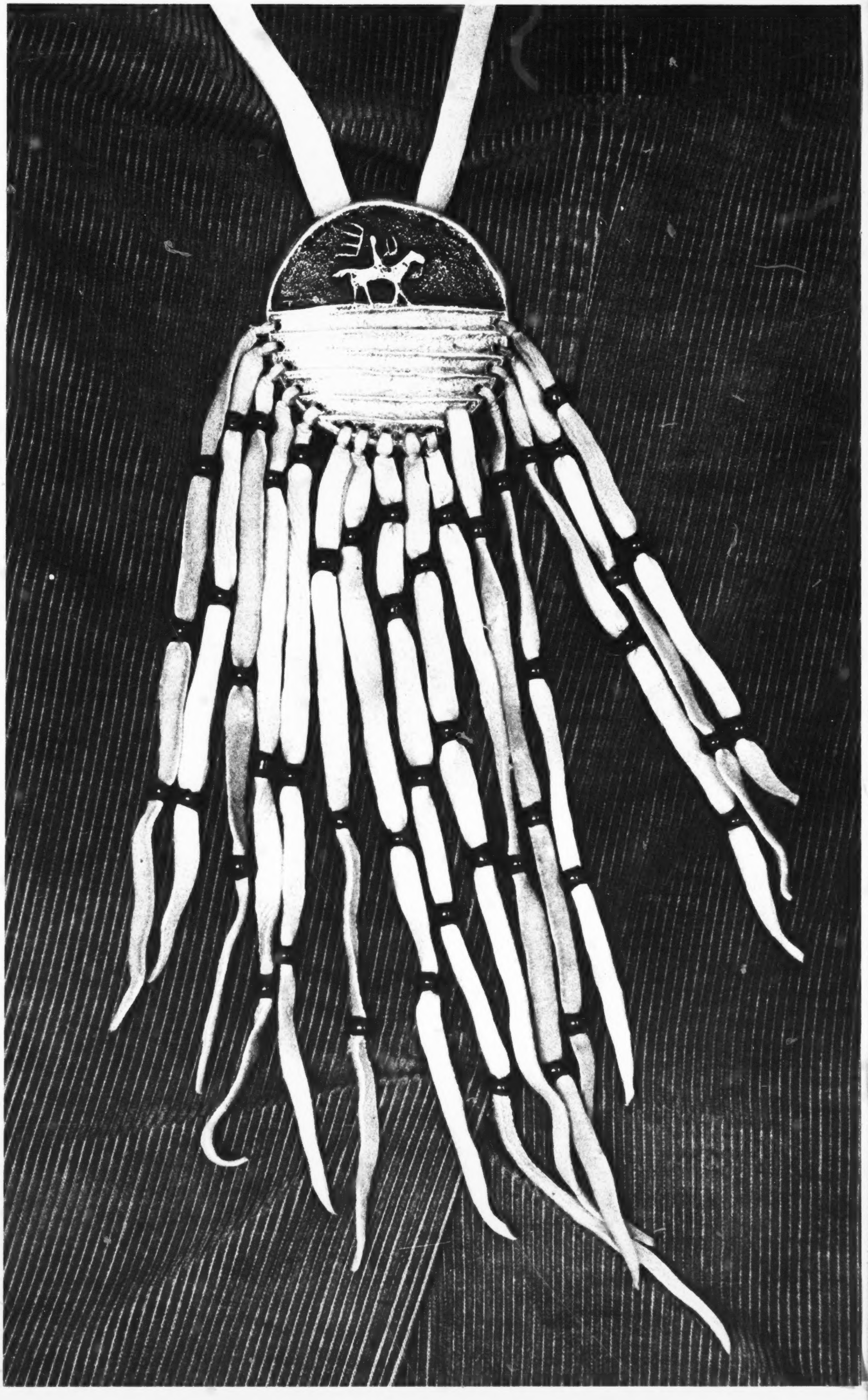
Above: Jim Honyaktewa (Hopi/Arizona) melting silver in a crucible; *center:* Barbara Smith (Chippewa/Illinois) filing a silver ring; *bottom:* instructor and students examine a cast.

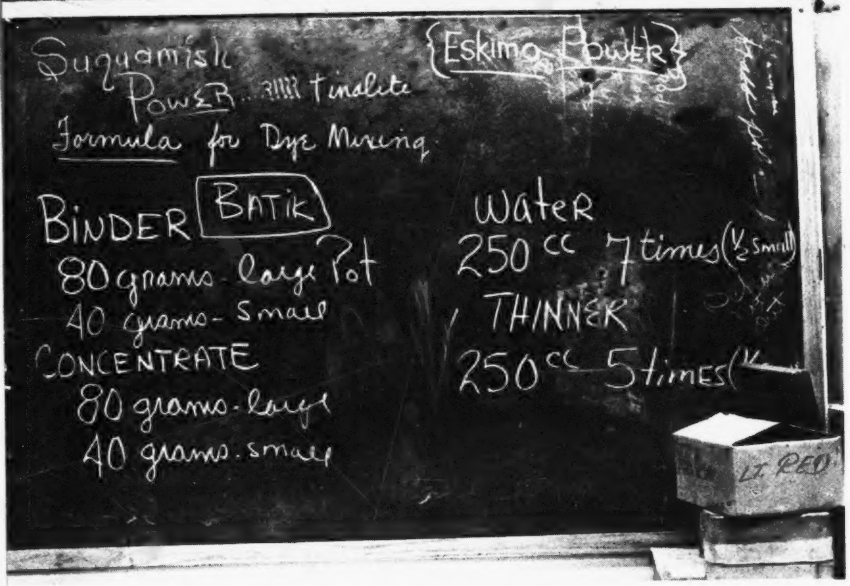
Opposite page: silver for large casts is melted in the white-hot furnace.



Top left: **BRACELET,** silver with ivory and jade, by Jerry Norton (Eskimo/Alaska); *top right:* **RING,** silver set with coral and turquoise, by Lester Boone (Zuni/New Mexico); *bottom left:* **BRACELET,** silver with coral and wood, by Harlow Brown (Pima/Arizona); *bottom right:* **PENDANT,** cast silver, by Earl Eder (Sioux/Montana).

Opposite page: **PENDANT,** cast silver, tied with buckskin thong and glass beads, by James Crawford (Blackfeet/Montana).



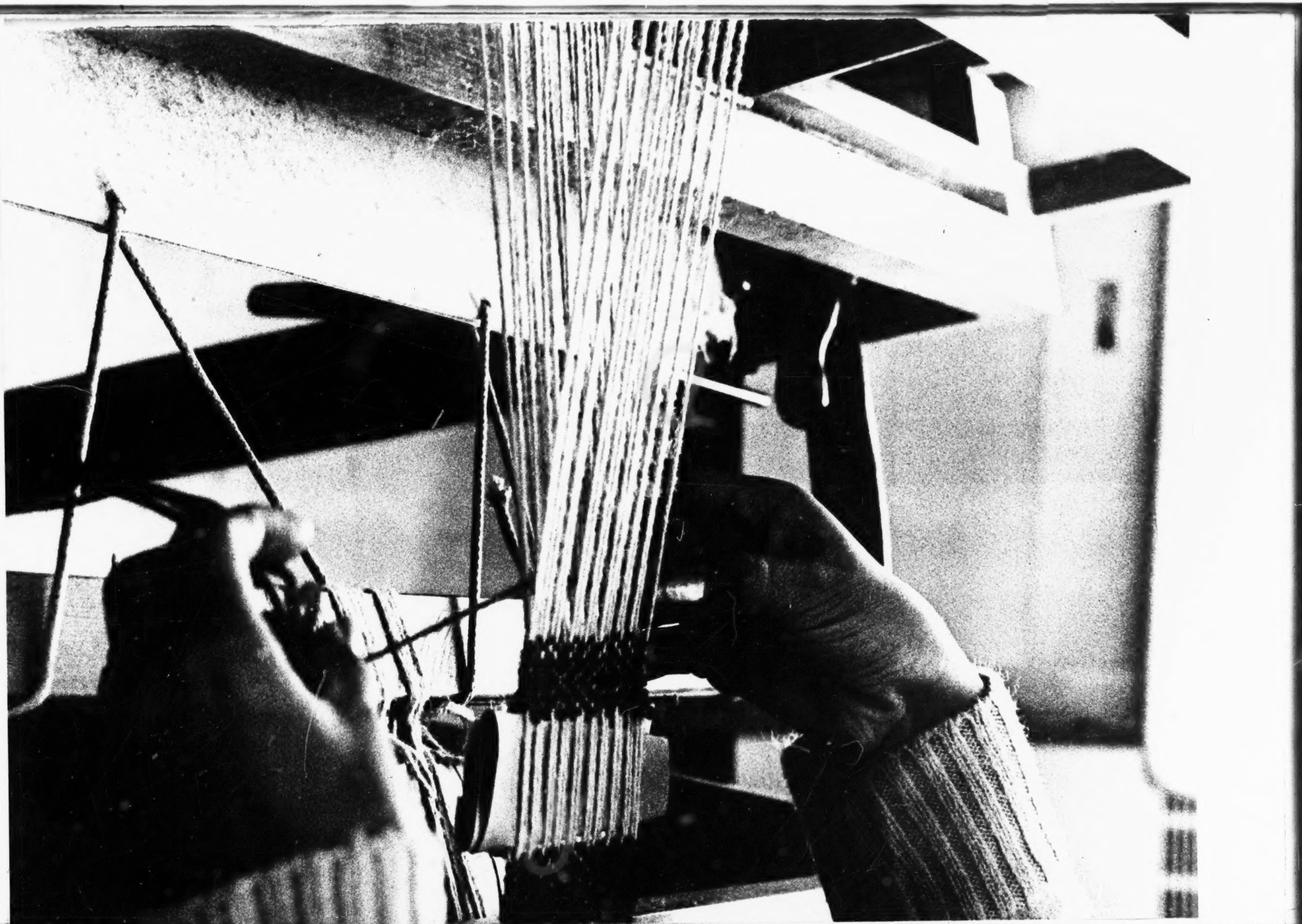

Suquamish Power
Eskimo Power
Formula for Dye Mixing
BINDER
BATIK
80 grams large Pot
40 grams - Small
CONCENTRATE
80 grams - large
40 grams - small
Water
250 cc 7 times (½ small)
THINNER
250 cc 5 times
LT. RED

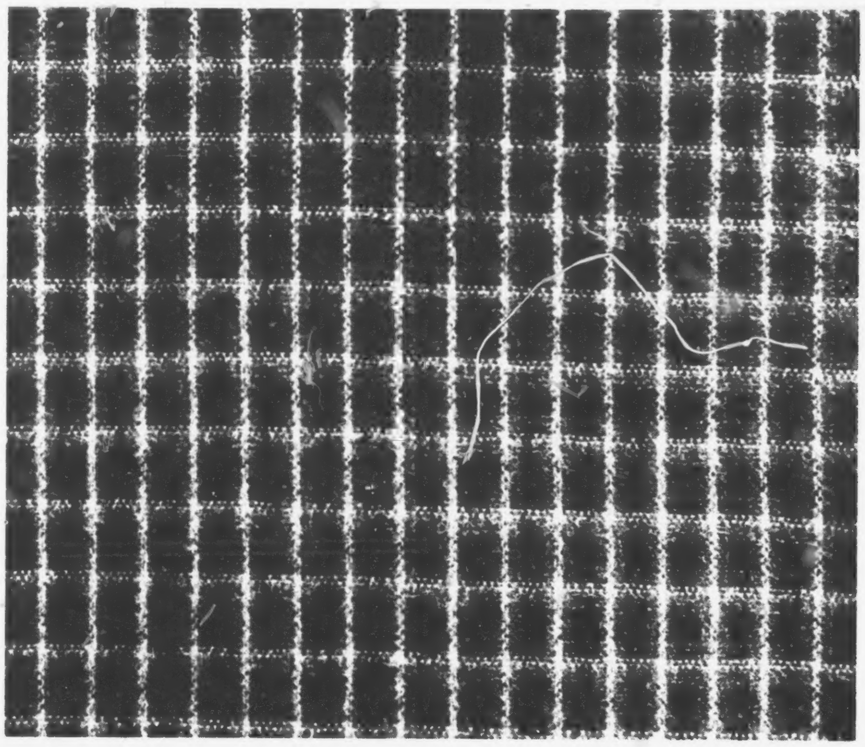
TEXTILE ARTS

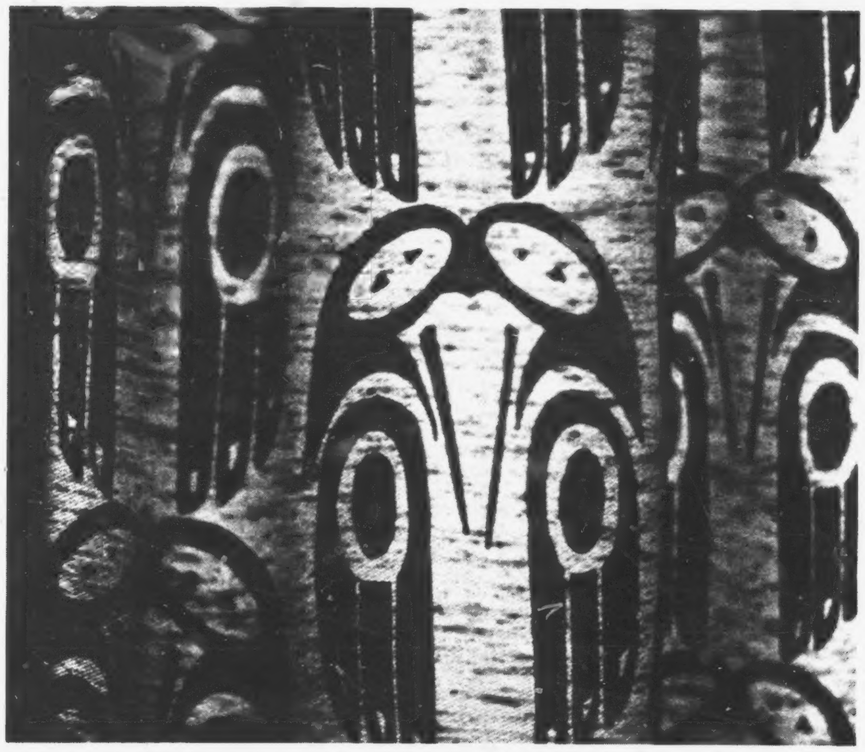
The creation and decoration of textiles is pursued through training and experience in a variety of processes—from weaving and knitting to embroidery and screen printing.

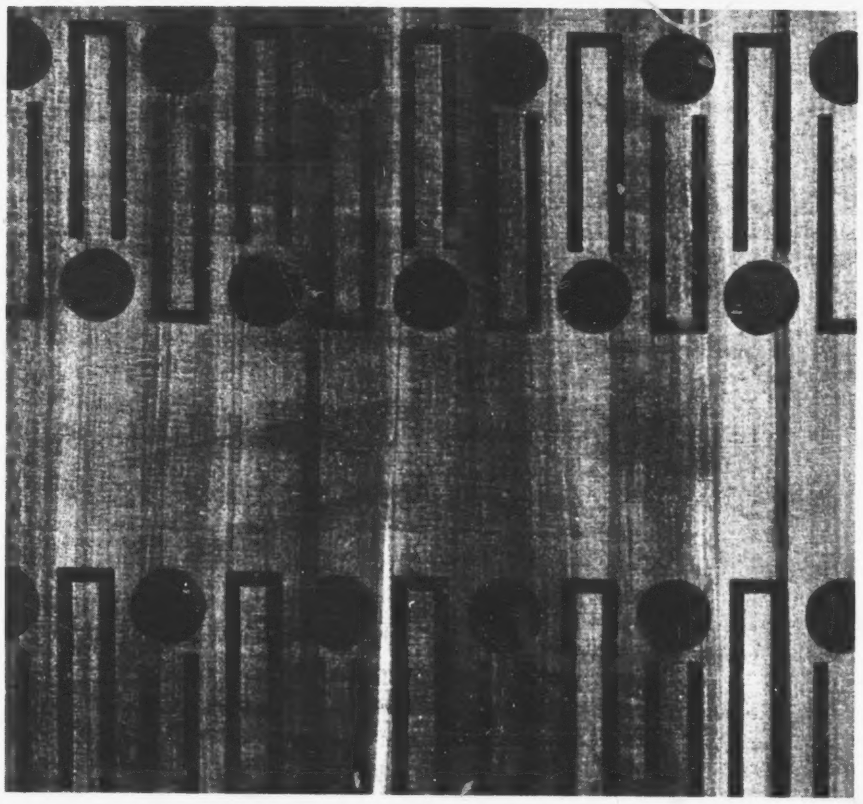
Above: classroom blackboard with a formula for printing dyes, and other messages; *center:* Maxine Gachupin (Jemez/New Mexico) with one of her screen printed fabrics; *below:* long-sleeved pull-over garments designed and produced by Institute students, on the left a shirt crocheted in white cotton, on the right a shirt of white wool decorated with embroidered designs in color.

Opposite page: a student working on a herringbone and diamond twill sample.



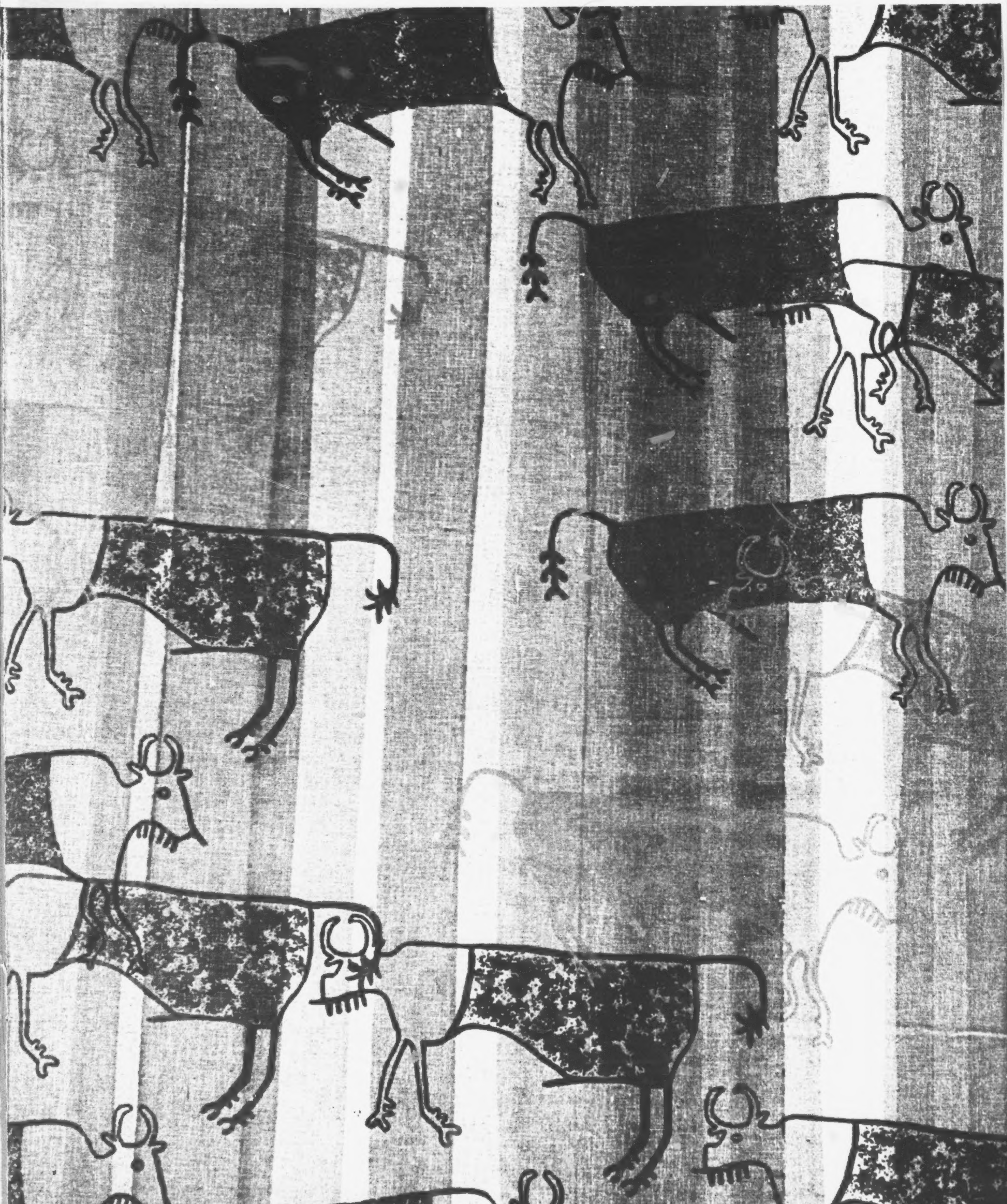






Above: fine plaid, wool, woven by Lena Gorman (Navajo/Arizona); *center:* screen print on heavy cotton, by Charles Tega (Athabaskan/Alaska); *below:* screen print on heavy cotton, by Dolores Reyna (Taos/New Mexico).

Opposite page: screen print on heavy cotton, by Keith Austin (Navajo/Arizona).



CREATIVE WRITING

Creative writing at the Institute has become an increasingly important means of expression as students have discovered the infinite resources of the written word. Though poetry receives much attention, especially through the annual Vincent Price Awards for outstanding work, several student authors have already received national recognition for their prose works. A fine example is Emerson Blackhorse Mitchell (Navajo/New Mexico) whose autobiographical MIRACLE HILL was published by the University of Oklahoma Press in 1967 and received wide critical acclaim.

The quiet, subtle laughter of women
as they prepare the meal.
The food, hot and steaming, nourishing,
served in a pottery bowl; the same color as the people.
The glow of the awakening sun as it pours itself
into the darkness of mud-plastered walls beginning another day.
This is the world of the Pueblo.

And now this is the new day:
The laughter is still subtle, still quiet.
The food is still hot, still humbly accepted and given thanks for.
Only the plaster has changed,
but the sun is still round, like the pottery,
like the kiva, and still the color of the people.

LARRY BIRD
Pueblo

"*. . . Now I am left on this lonely island. I want to walk, I try to stand alone . . .*" Jane Lind (Aleut/Alaska) plays the part of 'Beverly' in *Ianuis*, a play written for the Performing Arts Department by Monica Charles (Clallam/Washington).

AUGUST 24, 1963—1:00 A.M.—OMAHA

HEAVY BREATHING FILLS ALL MY CHAMBER
SINISTER TRUCKS PROWL
DOWN DIM-LIT ALLEYWAYS.
RACING PAST EACH OTHER,
CARS TOOT OBSCENITIES.
SILENCE IS CRAWLING IN OPEN WINDOWS
SMILING AND WARM.
SUDDENLY,
CRICKETS AND COCKROACHES
JOIN IN THE MADNESS:
CRICKING AND CRAWLING.
HERE I AM!
A PORTION OF SOME MURKY DESIGN.
WRITING,
BECAUSE I CANNOT SLEEP,
BECAUSE I COULD DIE HERE.

DONNA WHITEWING,
WINNEBAGO-SIOUX

TUMBLE WEED

I stood in the shelter of a great tree,
Hiding from the wind that galloped over the land,
Robbing, and wrecking, and scattering. It soared.
I was earth bound.
It tugged at the leaves,
At the grass, at things not tied.
At me.
Urging, pulling, laughing in my ear.
I listened but stood.
Flitting away, it spied a tumbleweed
and coaxed it from its roots.
The brown weed soared
and became a part of the wind.
Suddenly, with a wild yearning,
I ran stumbling, with arms outstretched.
It flew on beyond me.
It stopped.
The wind flew around me,
Leaving me there.

RAMONA CARDEN
Colville

BATTLE WON IS LOST

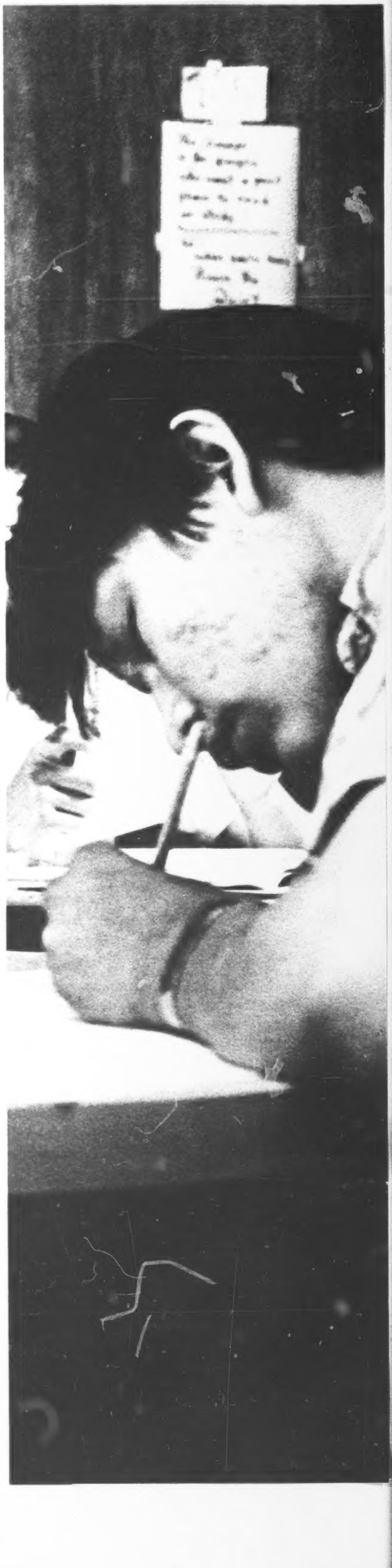
They said, "You are no longer a lad."
I nodded.
They said, "Enter the council lodge."
I sat.
They said, "Our lands are at stake."
I scowled.
They said, "We are at war."
I hated.
They said, "Prepare red war symbols."
I painted.
They said, "Count coups."
I scalped.
They said, "You'll see friends die."
I cringed.
They said, "Desperate warriors fight best."
I charged.
They said, "Some will be wounded."
I bled.
They said, "To die is glorious."
They lied.

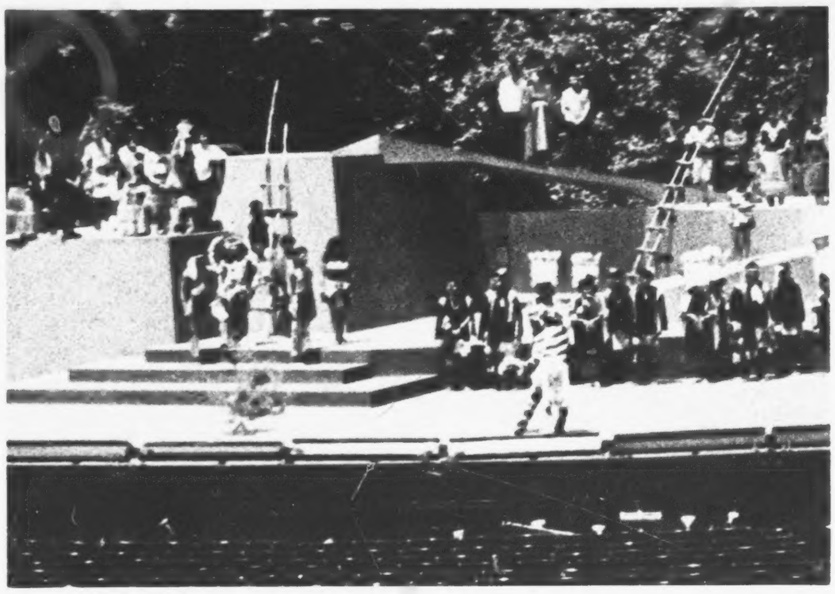
PHIL GEORGE
Nez Perce

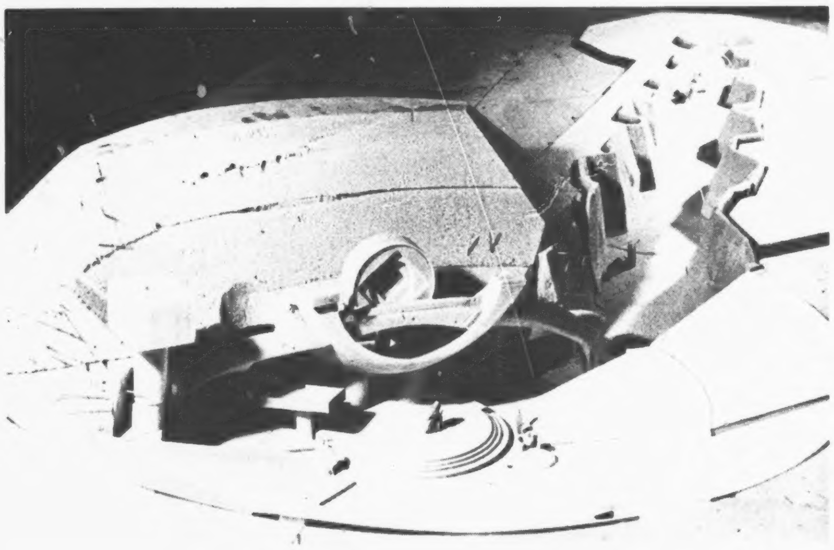
YEI — IE'S CHILD

I am the child of the Yei—ie.
Turquoise for my body. Silver for my soul.
I was united with beauty all around me.
As turquoise and silver, I'm the jewel of brother
tribes and worn with pride.
The wilds of the animals are also my brothers.
The bears, the deer, and the birds are a part
of me and I am a part of them.
As brothers, the clouds are our long and sleek hair.
The winds are our pure breath.
As brothers, the rivers are our blood.
The mountains are our ownselves.
As brothers, the universe is our home, and
in it we walk with beauty in our minds,
with beauty in our hearts and with
beauty in our steps.
In beauty we were born.
In beauty we are living.
In beauty we will die.
In beauty we will be finished.

Charles C. Long
Navajo







PERFORMING ARTS

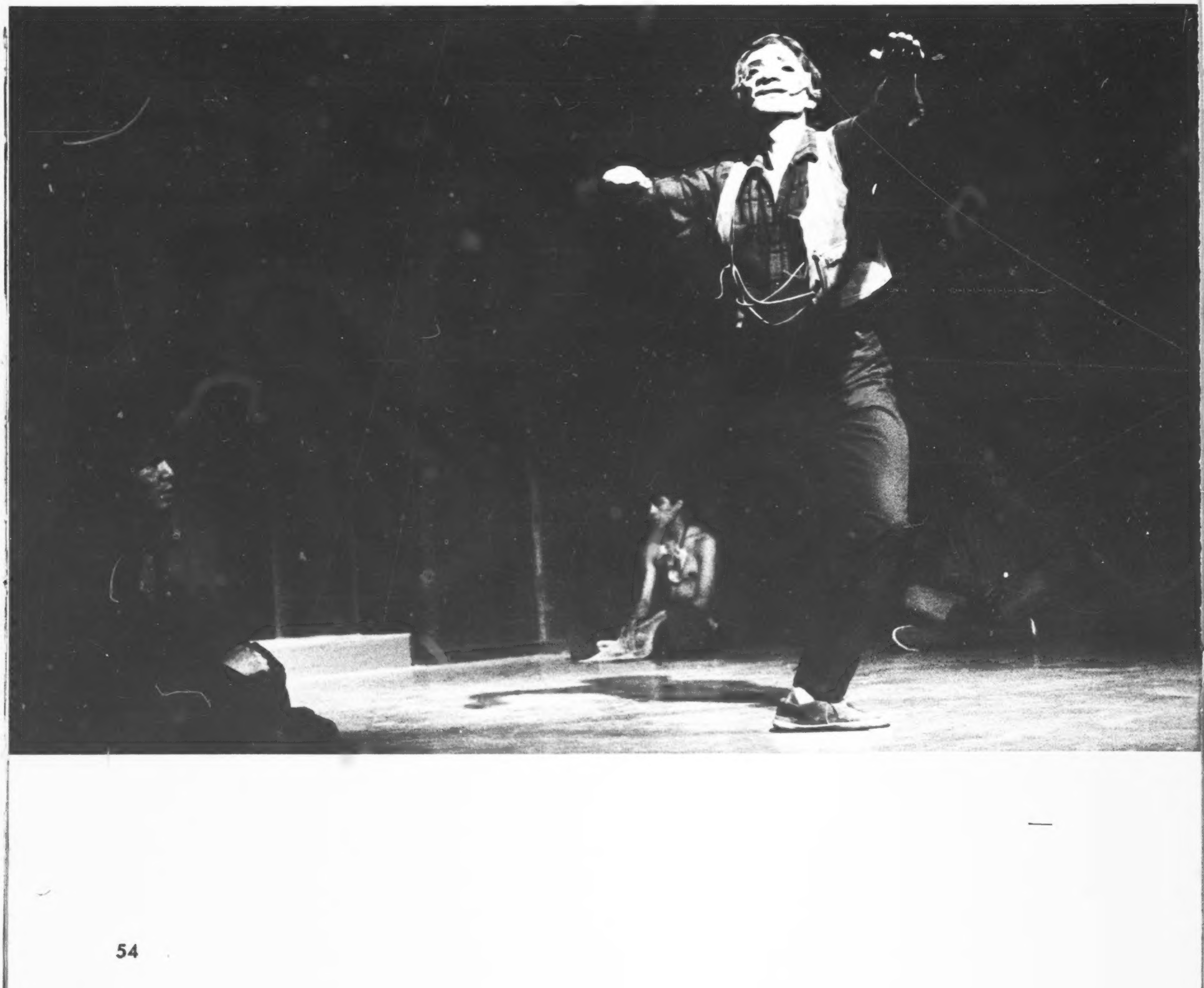
Through programs encompassing the entire range of performing arts—drama, the dance, and music—the Institute seeks to create and establish distinctive Native American productions for contemporary audiences.

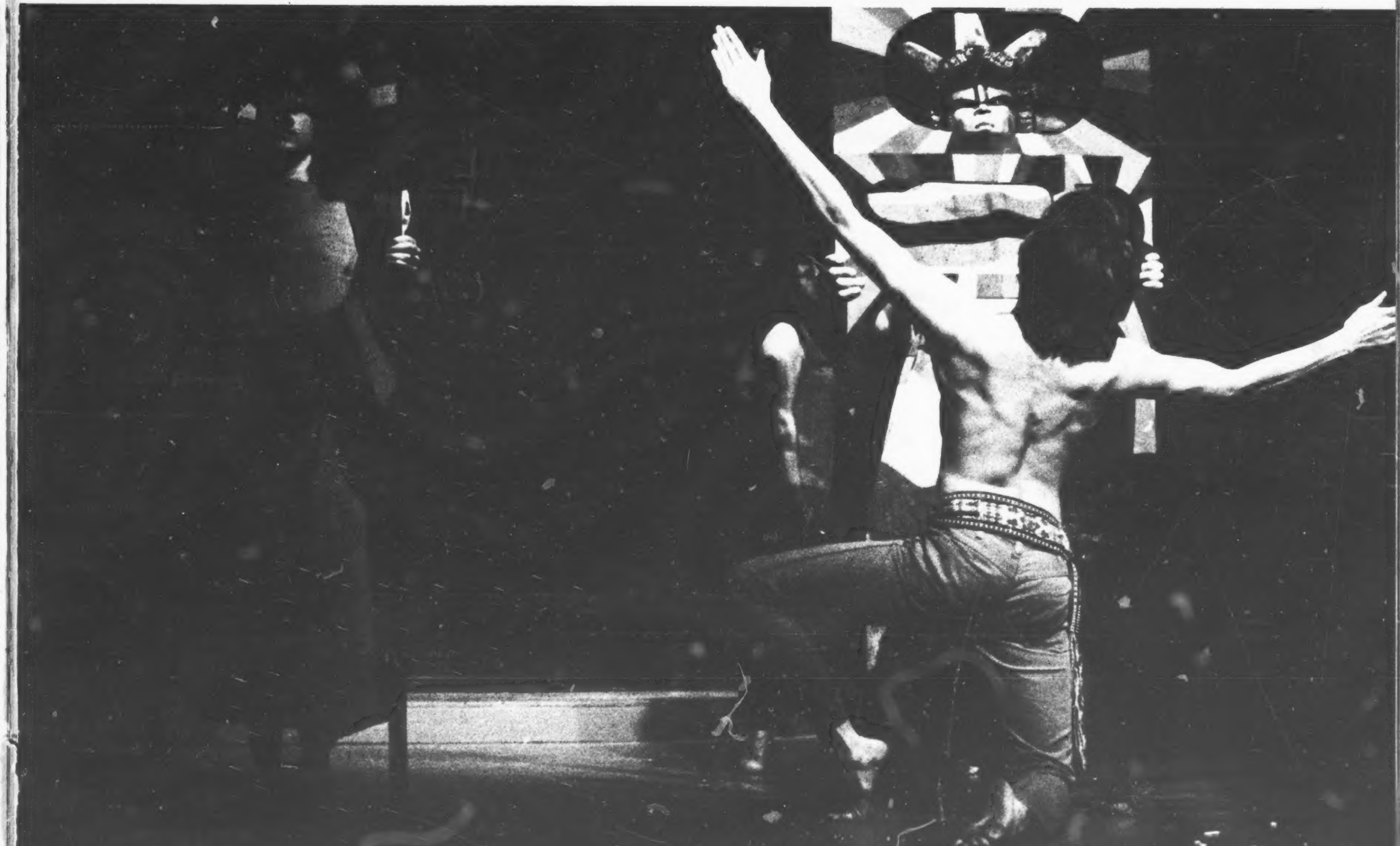
Above: scene from SIPAPU, an Institute production presented by students on tour in Washington, D.C. (Photo courtesy U.S. Department of the Interior, Bureau of Indian Affairs, Institute of American Indian Arts); *center:* model of outdoor amphitheater, designed by architect Paolo Soleri, now under construction on the Institute's campus in Santa Fe, N.M. (Photo courtesy U.S. Department of the Interior, Bureau of Indian Affairs, Institute of American Indian Arts); *below:* make-up and masks.

Opposite page: Marcus Garcia (Santo Domingo/New Mexico) applies make-up for his role in *Mowitch.*

Below: Keith Conway (Blackfeet/Montana) dances behind the mask of 'Uncle Harold' in *Ianuis,* written by Monica Charles (Clallam/Washington).

Opposite page: scene from a mystical dance inspired by *Mowitch,* dealing with the fragile confrontation of the eternal gods and finite man.



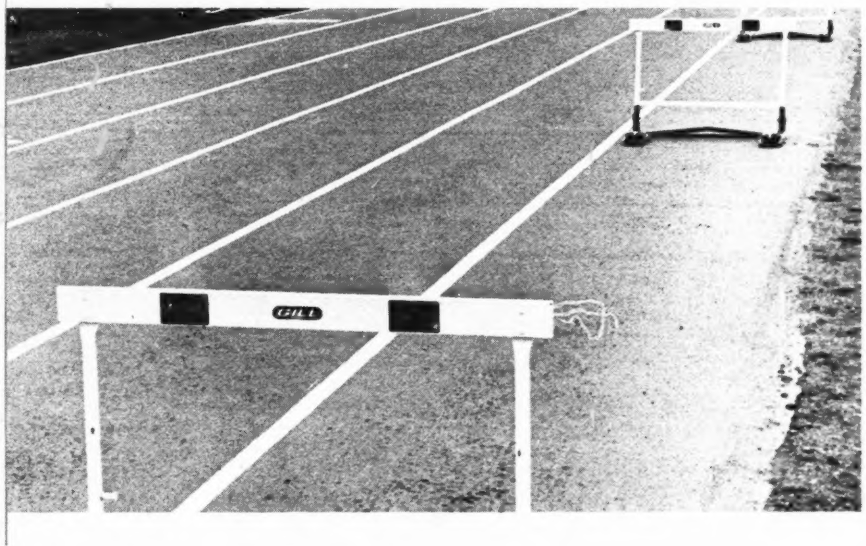


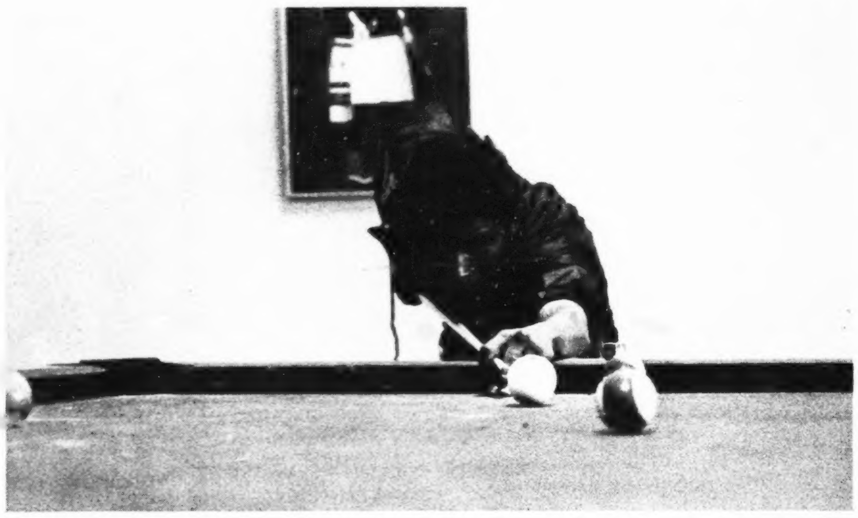
STUDENT ACTIVITIES

Throughout the school year a variety of student activities explore various aspects of Native American cultural traditions. One such activity—"Indian Foods Day"—has developed into a special and highly popular annual event, comprising a weekend of activities following weeks of preparation. Students separate into tribal groups, and construct the traditional shelters of their tribes. On the appointed days, traditional foods are cooked, and students wander from group to group to partake of the variety. From time to time, ball games and other impromptu amusements spring up, and occasionally an evening is spent dancing around a communal fire.

Left: traditional tribal shelters erected by students for "Indian Foods Day"; *above:* Navajo hogan; *top center:* Plains tipis; *bottom center:* a rough and tumble ball game; *below:* students in tribal costume perform a "round" dance, one of the popular dances at social gatherings of Indian peoples today.

Opposite page: Institute students preparing fry bread during "Indian Foods Day."





Campus life at the Institute features, *above left:* an active student government organization; *above right:* a modern art library facility for research and study; *below left:* an athletic field for formal sports; *below right:* a variety of recreational facilities.

Opposite page: Students gather for conversation in a dormitory lounge.

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HOW TO APPLY TO THE INSTITUTE

The Institute of American Indian Arts is a co-educational boarding school offering an accredited high school program in the 9th, 10th, 11th, and 12th grades that leads to an academic diploma. Students not over 22 years of age who have already completed high school elsewhere may be enrolled in a two-year post-graduate program of exploration of the arts, technical arts training, and college preparation. Tuition, board, and art materials are furnished free to accepted students.

Applicants must be at least one-fourth degree of Indian, Eskimo, or Aleut ancestry, who live on or near an Indian Reservation, and/or who are enrolled in tribes or Native American groups eligible for services offered by the Bureau of Indian Affairs. Full details about application procedures are available from:

The Registrar
Institute of American Indian Arts
Cerrillos Road
Santa Fe, New Mexico 87501

FOR FURTHER INFORMATION about the Institute of American Indian Arts and its programs, please write to the following address:

Institute of American Indian Arts
Cerrillos Road
Santa Fe, New Mexico 87501